

YOUNG CHOIR;  
OR  
SCHOOL SINGING BOOK.  
ORIGINAL AND REVISED.

WILLIAM BRADDOCK AND C. W. HARRIS  
THEORY AND PRACTICE.

NEW-YORK

PUBLISHED BY MARK H. NEWMAN,  
20 NASSAU ST.  
1844.

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THE  
**YOUNG CHOIR.**



ADAPTED TO THE USE OF  
**JUVENILE SINGING SCHOOLS, SABBATH SCHOOLS,  
PRIMARY CLASSES, &c.**

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BY  
**WILLIAM B. BRADBURY**  
AND  
**CHARLES W. SANDERS.**

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NEW YORK:  
**MARK H. NEWMAN.**

199 Broadway.

**1842.**

ENTERED,

According to Act of Congress, in the year 1841, by  
WILLIAM B. BRADBURY AND CHARLES W. SANDERS,  
In the Clerk's Office of the District Court of the Southern District of  
NEW YORK.

CHARLES DINGLEY,  
MUSIC TYPOGRAPHER,  
19 Ann-street.

SMITH & WRIGHT,  
STEREOTYPERS,  
216 William-st.

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## P R E F A C E .

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### To the Authors of "The Young Choir."

GENTLEMEN,—I have been much gratified by examining the plan of your "*Young Choir*." Lowell Mason and others have pioneered the way with credit and success; and, as I admire the "*Con Spirito*" and "*Con Amore*" styles, I am happy again to find men of a kindred spirit, catching the same feeling of professional devotion to the cause of Juvenile Music, which I deem to be of far greater importance than seems generally to be allowed.

The Public are much indebted to the good taste and discernment of Wm. C. Woodbridge, (of the "*Journal of Education*,") for urging upon their attention, the German system of Juvenile Music, which he, with the aid of L. Mason, brought so favorably into notice in 1826. I consider that effort to have greatly benefited the cause of education generally—especially the department of the moral training of the young. I doubt not but that through its means, many families and schools have become nests of cooing harmony, where before was the jarring war of discord and ill-nature. It forms an epoch in the History of Music in this country, and I am happy to find that though through many difficulties, and much prejudice, the cause is winning its way to popular favor; and now, though many useful little works have preceded "*The Young Choir*," it is yet needed, and will, I think, prudently and efficiently fill its place in extending good sentiments, and pure and virtuous precepts, clothed in flowing harmony, which can not but tend, while it renders the mind more susceptible of feeling, to impress and fix more deeply, such sentiments on the youthful heart.

My experience constantly confirms me in the opinion, that the aid of music in moral training is of the first importance. If wise men and prophets are taken for authority, music has the greatest power of influence over the disposition and manners; it soothes and cheers, inspires and consoles, and may be said to be the charm of infancy, the delight of youth, and the solace of old age. The constant use of such a real and efficient contributor to good nature and cheerfulness, should not be disregarded in early education. Children can be taught scientifically—they should therefore be taught to sing correctly; and the couplets they sing, should be such as will *interest* them—as simple as their own ideas. They should contain striking and lively images, with pure and just sentiments; clothed in simple and intelligible language, without being puerile or vulgar.

For the purposes of moral training, they should illustrate the preceptive lessons of Religion, the duties of man in the social relations and obligations to his Creator. The Hebrews, Greeks, Romans, and Egyptians, believed that they could more

effectually to the maxims of virtue, by calling in the aid of *Music*, and *Poetry*. These maxims, they therefore put into verse, and set them to the most popular and simple airs to be sung by their children. Let Christian Parents and Teachers be persuaded to avail themselves of the same pure and happy influence, to subserve a purer system of morals every way more worthy of every ingenious aid and association, which may recommend it to the youthful mind with a desirable and lively interest. Let, then, our Juvenile Singing-books overflow with flowing harmony, and "Let the Music Master be abroad."

I believe the time is already come, that in American Schools, music is to take the place nature has assigned it; viz., to relieve the tedium of labor by its sprightliness; to quicken memory and invigorate intellect by its pleasing, soothing excitement, (so congenial to the young,) and give deeper impress to every good precept, and the needed reproof, to the angry, proud, and naughty heart of childhood—thus subserving the most valuable purpose in government and discipline of schools, in the education of the passions by one of the most efficient means of moral training. Should the plan, already projected through yourselves and others, become immediately operative, I am confident education would be advanced, and moral training be easier and better effected. Let our juvenile song books be full of pointed meaning, illustrated from nature, the grand inspirer of pure and living thought! Let us have songs of the sun set and sun rise—songs of the stars, and gentler moon, songs of the warbling birds, the lowing herds, the humming insects, and the fragrant breathing flowers;—songs by day and songs by night, songs of the every-varying seasons, and each adapted to convey some pointed moral to the heart—let us have songs reproving every evil passion, and songs alluring to the sweeter practice of every virtue—songs of reproof, of counsel, and instruction, with grateful Hymns of Praise and adoration. "The Young Choir" comprises most of the characteristics I have hinted at: it is as it should be, a moral song book and a sacred Hymn Book—desecrating neither by the simplicity and homespun plainness, that, in some specimens I have seen, dwindle into puerility and vulgarisms. Your book contains a great variety for its size, and will, I think, be well suited both to Day Schools and Sunday Schools, Common Schools or Select—while the Elementary part seems to me to be more concise and lucid than others I have examined.

These few thoughts are the result of my late conversation with you on the subject; I have put them together in as connected a form as my brief leisure has admitted of—if any of it suits the purpose of your general circular, or as a preface to your forth-coming little choir—if you think proper so to use it, it is entirely at your service—with my best wishes for the success of your effort now making among us.

I remain,

Your obedient servant,

S. W. SETON.

NEW YORK, July, 1841.

# ELEMENTS OF MUSIC.


## LESSON I.

### RHYTHM, OR LENGTH OF MUSICAL SOUNDS.


#### NOTES.

Let the pupil make one long sound to the syllable *La*, thus: *La*\_\_\_\_\_


The character, used to represent a very long sound, is called


A whole note, or semibreve, made thus, - - - -  an oval.

A half note, or minim, made thus, - - - - -  an open head and stem.

A quarter note, or crotchet, made thus, - - - -  head filled and stem.

An eighth note, or quaver, made thus, - - - -  head filled, and one hook.

A sixteenth note, or semiquaver, made thus, - - -  head filled, and two hooks.

A thirty-second note, or demisemiquaver, made thus,  head filled, and three hooks.

*Note.*—Pupils should now practice making all the different kinds of notes on slates, or paper, which they should have for that purpose, after answering promptly the following

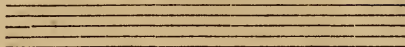
**QUESTIONS.**—What are those characters called, which are used to represent the length of sounds? *Ans.* Notes. What is the name of that note, which represents a long or whole sound? How is the whole note or semibreve made? How is the half note made? The quarter note? The eighth note? The sixteenth? The thirty-second note?

## LESSON II.

## MELODY.

The characters used to regulate the pitch of musical sounds, are

THE STAFF,



consisting of five lines,  
four spaces, and

## THE CLEFS.

The Treble Clef



fixes the letter **G** on the second line.

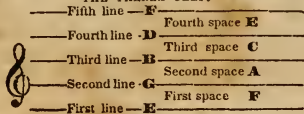
The Base Clef



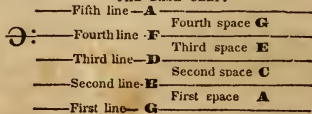
fixes the letter **F** on the fourth line.

When the clefs are affixed to the staff, the first seven letters of the alphabet are applied to it, and the lines and spaces numbered from the lowest upward.

## THE TREBLE CLEF.

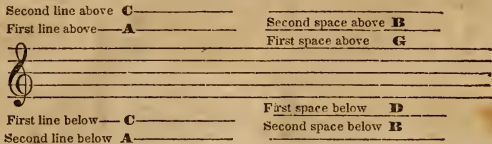


## THE BASE CLEF.



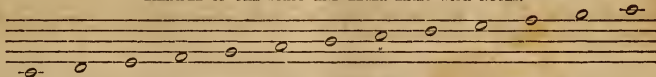
When more than five lines and four spaces of the staff are required, short lines are placed above or below the staff, called leger lines. These are numbered and lettered in the same manner as the staff.

## THE STAFF WITH LEGER LINES.



Each line and space upon the staff is called a degree.

## EXAMPLE OF THE STAFF AND LEGER LINES WITH NOTES.



QUESTIONS.—What are those characters called, which are used to regulate the pitch of musical sounds? How many clefs are used, and what are they called? When the clefs are affixed to the staff, what letters are applied to it? Make a treble clef. A base clef. Make the two staves with their clefs. When more lines and spaces of the staff are required, what is to be done? How are leger lines numbered and lettered? What is each line and space of the staff called?

## LESSON III.

The following table should now be committed to memory.

TREBLE STAFF.		BASE STAFF.	
First, or lowest line is <b>E.</b>	First space is . . . <b>F.</b>	First, or lowest line is <b>G.</b>	First space is . . . <b>A.</b>
Second line is . . . <b>G.</b>	Second space is . . . <b>A.</b>	Second line is . . . <b>B.</b>	Second space is . . . <b>C.</b>
Third line is . . . <b>B.</b>	Third space is . . . <b>C.</b>	Third line is . . . <b>D.</b>	Third space is . . . <b>E.</b>
Fourth line is . . . <b>D.</b>	Fourth space is . . . <b>E.</b>	Fourth line is . . . <b>F.</b>	Fourth space is . . . <b>G.</b>
Fifth line is . . . <b>F.</b>		Fifth line is . . . <b>A.</b>	
LEGER LINES.			
First line below is . <b>C.</b>	First space below is . <b>D.</b>	First line below is . <b>E.</b>	First space below is . <b>F.</b>
Second line below is <b>A.</b>	Second space below is <b>B.</b>	Second line below is <b>C.</b>	Second space below is <b>D.</b>
First line above is . <b>A.</b>	First space above is . <b>G.</b>	First line above is . <b>C.</b>	First space above is . <b>B.</b>
Second line above is <b>C.</b>	Second space above is <b>B.</b>	Second line above is <b>E.</b>	Second space above is <b>D.</b>

**QUESTIONS.**—What is the first or lowest line of the treble staff? The second line? Third line? Fourth line? Fifth line? What is the first space? The second space? Third space? Fourth space? What is the first, or lowest line of the base staff? The second line? Third line? Fourth line? Fifth line? What is the first space? The second space? Third space? Fourth space? What is the first leger line below the treble staff? The second? The first leger line above? The second? What is the first space below? The second? The first space above? The second? What is the first leger line below the base staff? The second? The first leger line above? The second? What is the first space below? The second? The first space above? The second?

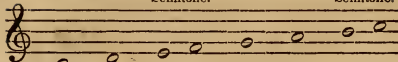
## LESSON IV.

The scale, or musical alphabet, is a series of eight sounds, containing five whole tones, and two semitones, or half tones, differing from each other in their pitch. The semitones occur between the 3d and 4th, and 7th and 8th of the scale. As the staff regulates the pitch of sounds, all our melody must be written upon it.

## EXAMPLE OF THE SCALE FOR PRACTICE.

Semitone.

Semitone.



The syllables to be sung  
to the scale are . . . . .

The numerals are . . . . . 1 2 3 4 5 6 7 8

The letters are . . . . . C D E F G A B C

Sing the scale also with the syllable *la*.

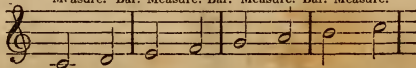
*Note.*—Pupils should practice this scale till they become perfectly familiar with the sounds, syllables, numerals, and letters.

**QUESTIONS.**—What is the scale? Between what numerals of the scale do the semitones occur? What regulates the pitch of sounds? What syllables are applied to the scale? What numerals? What letters are applied to *this* scale?

## LESSON V.

The staff is divided into small portions, by perpendicular lines drawn across it. These lines are called *bars*. The distance from one bar to another is called a measure. All music is divided into measures, thus:—

Measure. Bar. Measure. Bar. Measure. Bar. Measure.



As we have a variety of notes of different lengths—whole, half, quarter, &c., it will be difficult to give

to each its proper value or portion of time, while singing, without some rule by which to *divide time*. This rule we have in

## BEATING TIME.

To beat time is to motion with the hand, as, down, up ;—down, left, up ;—down, left, right, up ;—down, down, left, right, up, up.

## ILLUSTRATION.

*Double Measure.**Triple Measure.**Quadruple Measure.**Sextuple Measure.*

The Pupils should now practice beating these different kinds of time, describing audibly, Down, up, &c.

QUESTIONS.—How is the staff divided ? What are these lines called ? What is the distance from one bar to another called ? What rule have we for giving to each note its portion of time ? Describe the different ways of beating time.

## LESSON VI.

## VARIETIES OF TIME AND MEASURES.

*Note.*—*D* stands for down, *l* for left, *r* for right, and *u* for up.

Double measure has two beats—*d, u*. The upper figure in Double measure is - - - - - 2.

Triple measure has three beats—*d, l, u*. The upper figure in Triple measure is - - - - - 3.

Quadruple measure has four beats—*d, l, r, u*. The upper figure in Quadruple measure is - 4.

Sextuple measure has six beats—*d, d, l, r, u, u*. The upper figure in Sextuple measure is - 6.



Double measure has two varieties; 1st,  $\frac{2}{2}$ , and 2d  $\frac{4}{4}$ .

Triple measure has three varieties; 1st,  $\frac{3}{2}$ , 2d,  $\frac{3}{4}$ , and 3d  $\frac{3}{8}$ .

Quadruple measure has two varieties; 1st,  $\frac{4}{2}$ , and 2d  $\frac{4}{4}$ .

Sextuple measure has three varieties; 1st,  $\frac{6}{2}$ , 2d,  $\frac{6}{4}$ , and 3d  $\frac{6}{8}$ .

QUESTIONS.—How many beats has double measure? How many has triple measure? Quadruple measure? Sextuple measure? How many varieties has double measure? What is the first? What is the second? How many varieties has triple measure? What is the first? The second? The third? How many varieties has quadruple measure? What is the first? The second? How many varieties has sextuple measure? What is the first? The second? The third?

In  $\frac{2}{2}$  (two-two) measure, how much time should be given to each whole note? *Ans.* Two beats.

In  $\frac{2}{2}$  measure, how much time should be given to each half note? *Ans.* One beat.

How is the half note made? Make a quarter note. Make a half note.

*Note.*—If pupils can not promptly answer the last two questions, they should immediately turn back to Lesson I., and review it *thoroughly*.

In  $\frac{2}{2}$  measure, how much time should be given to quarter notes? *Ans.* Two should be sung to one beat.

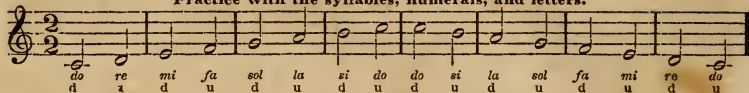
In  $\frac{2}{4}$  measure, how much time should be given to each quarter note? *Ans.* One beat. To each half note? *Ans.* Two beats. To eighth notes? *Ans.* Two should be sung to one beat.

In  $\frac{3}{2}$  measure, how much time should be given to each half note? *Ans.* One beat.

In  $\frac{3}{4}$  measure, how much time should be given to each half note? *Ans.* Two beats.

## THE ASCENDING AND DESCENDING SCALE, IN DOUBLE MEASURE.

Practice with the syllables, numerals, and letters.

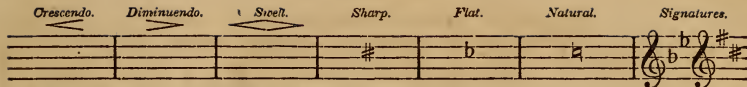


## LESSON VII.

## OF RESTS, AND OTHER CHARACTERS USED IN MUSIC.

*Rests* are characters indicating silence. The time, given to the rests, must be the same as given to the notes, whose name they bear. For example; if you prolong the sound given to a whole note four beats, you must make *in silence* four beats to the whole rest.

Whole rest.	Half rest.	Quarter rest.	Eighth rest.	Sixteenth rest.	Thirty second rest.	Dot of addition.
Triplet.	Tie or Bind.	Mark of distinction.	Pause or hold.	Repeat.	Double Bar.	Close.



A *dot or point* adds one half to the length of any note.

A *Triplet*, or figure 3, placed over any three notes, reduces them to the time of two of the same kind.

A *Tie or bind* connects such notes as are to be sung to one syllable.

*Marks of distinction*, placed over or under notes, show that they are to be sung in a short, distinct manner.

A *Pause or Hold* marks an indefinite suspension of time of a note or rest.

A *Repeat* shows what part of a tune is to be sung twice.

A *Double Bar* shows the end of a strain or line of the poetry.

A *Close* denotes the end of a tune, or piece of music.

A *Crescendo* denotes an increase of sound.

A *Diminuendo* denotes a decrease of sound.

A *Swell* denotes a gradual increase and decrease of sound.

A *Sharp*, set before a note, raises the sound a half tone.

A *Flat*, set before a note, lowers the sound a half tone.

A *Natural*, restores notes that have been made flat or sharp, to their primitive sound.

*Flats or Sharps*, placed at the beginning of a piece of music, are called its *signature*, by which the syllables of the scale are known.

**QUESTIONS.**—What are those characters called which indicate silence? How is the whole or semibreve rest made? The half rest? The quarter rest? The eighth? The sixteenth? The thirty-second? What is the use of a Dot or Point? A Triplet? A Tie or Bind? Marks of Distinction? A pause or Hold? A Repeat? A Double Bar? A Close? A Crescendo? A Diminuendo? A Swell? A Sharp? A Flat? A Natural? What are Flats and Sharps called, when placed at the beginning of a tune? Of what use is the signature?

## LESSONS FOR PRACTICE.

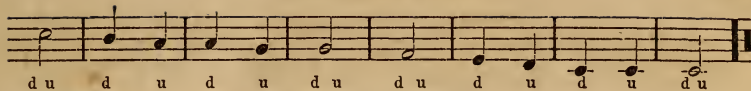
Pupils should be required to *beat time* in every exercise. Beat and describe two measures before you commence singing.

*Double Measure, 1st variety.*

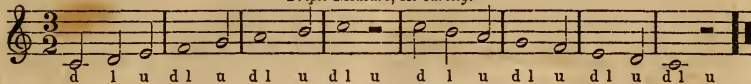
d u d u d u d u d u d u d u  
 d u d u d u d u d u d u d u

*Double Measure, 2d variety.*

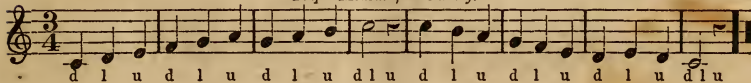
d u d u d u d u d u d u d u



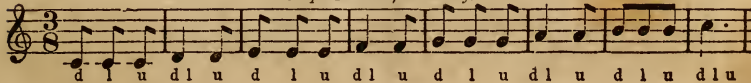
*Triple Measure, 1st variety.*



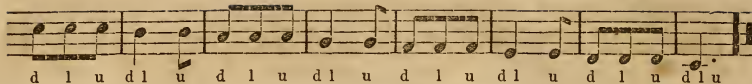
*Triple Measure, 2d variety.*



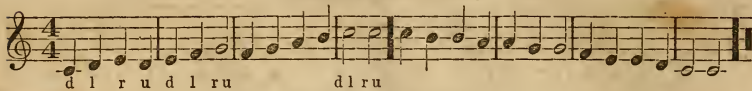
*Triple Measure, 3d variety.*



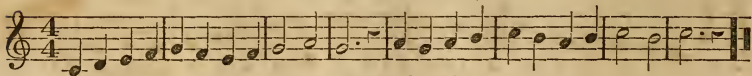
(C)



*Quadruple Measure, 2d variety.*

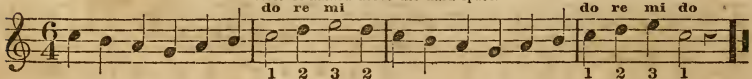


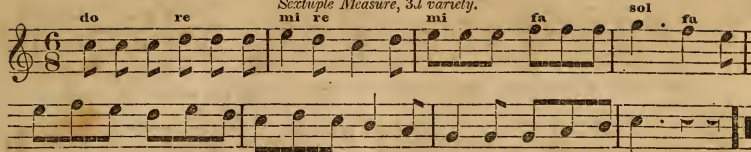
*Quadruple Measure, 2d variety.*



*Sextuple Measure, 2d variety.*

Scale continued above the third space.



*Sextuple Measure, 3d variety.**Exercise in one, three, five, and eight of the scale. Also, parts of the lower, middle, and upper scales.*

1 3 5 8 5 1 3 1 5 1 or 8 1 7 6 5 6 7 8 or 1

do mi sol do sol do mi do sol do. Lower. do si la sol la si do

do re Middle. do re Upper. sol fa mi re do

The first staff is a treble clef with a 4/4 time signature. It contains a sequence of eighth notes: do, mi, sol, do, sol, do, mi, do, sol, do. The second staff continues the sequence with eighth notes: do, si, la, sol, la, si, do. The third staff contains a sequence of eighth notes: do, re, Middle, do, re, Upper, sol, fa, mi, re, do.

*Tie or Bind.*      *Double Bar.*      *Tie or Bind.*      *Double Bar.*

Chil-dren of the heav'n - ly King, As ye jour-ney sweet - ly sing;  
Sing your Sa - vior's wor - thy praise, Glo - rious in his works and ways.

*Exercise in Thirds.*



## ROUND.—THE SNOW-STORM.

Musical Visitor.

1  
Snow - ing, snow - ing, blow - ing, blow - ing,

2  
Blow wind, blow wind, blow,

3  
Cold wea - ther,

4  
Ho, ho, ho, ho, cold.

Hail, hail, hail, hail, hail.

## TRANSPPOSITION OF THE SCALE.

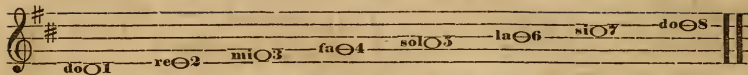
Transposition in music, is the changing of the key note, or first note of the scale, from its natural place, to some other letter of the staff.

TRANSPPOSITION BY SHARPS.

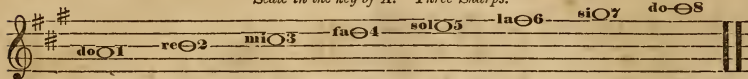
*Scale in the key of G. One Sharp.*

do 1 re 2 mi 3 fa 4 sol 5 la 6 si 7 do 8

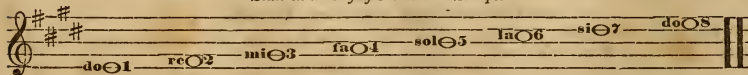
*Scale in the key of D. Two Sharps.*



*Scale in the key of A. Three Sharps.*

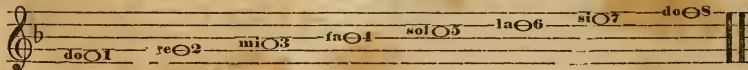


*Scale in the key of E. Four Sharps.*



# TRANSPOSITION BY FLATS.

*Scale in the key of F. One Flat.*







## RECOMMENDATIONS OF THE YOUNG CHOIR.

---

*From Peter Sec, Esq., Chorister of the North Reformed Dutch Church.*

Messrs. Bradbury & Sanders:

Gentlemen,—I have not had opportunity since receiving a copy of the "Young Choir," you were kind enough to present me, to examine it carefully. I have, however, seen enough to satisfy me that it is admirably adapted to the object intended to be promoted by it, and do most cheerfully concur in recommending it to all who have the instruction of children, believing as I do, that great importance is attached to the instruction of children in the art of singing. I hope, therefore, your effort will meet with abundant success.—Very respectfully yours,

*New-York, Nov. 16, 1841.*

PETER SEC.

*From the Baptist Advocate,*

The "YOUNG CHOIR," adapted to the Use of Juvenile Singing Schools, Sabbath Schools, Primary Classes, &c., by Wm. B. Bradbury and Charles W. Sanders.

This is what it professes to be, a collection of music adapted to juvenile classes. A considerable portion of it is original, and has never before been published. The tunes are lively and suited to please and interest children and youth. Preceding the regular tunes about twenty pages are occupied with a system of elementary instruction, which, with the aid of a good instructor, will lead a child readily to understand a portion of the science of music.

We are as much pleased with the typographical execution of the book as with its contents, and, as the design, the instruction of the young in sacred music, is with us a favorite object of desire, we cordially recommend the book to the Christian public.

*From the New-York Evangelist.*

The "YOUNG CHOIR," adapted to Juvenile Singing Schools, Sabbath Schools, Primary Classes, &c., by William B. Bradbury and Charles W. Sanders.

This is the title of a little music book of 144 pages, just issued from the press. It is designed, as may be learned from the title-page, for the use of Juvenile Singing Schools, &c.; and I am convinced, after having given it a careful examination, that it is well adapted to its object.

Its typographical part is executed in a very superior and beautiful style. And I say not this for the very common and idle purpose of a mere pangeyric. Every intelligent and practical musician knows very well that an easy and ready execution, even of the most simple passages, may be rendered impossible by a careless and confused typography. This difficulty in a singing-book for children, would be still more objectionable, as it would be attended with much greater inconvenience. But I am happy to say, in regard to "The Young Choir," that this evil does not appear in the smallest degree.

The elementary lessons of the "Young Choir" are few and brief; but they are very clear and simple, and admirably adapted as the outline of a regular course of instruction.

The music of this work is made up of original and selected pieces, generally of a light, flowing and easy style, just calculated for the practice of children. It contains a very few of our most popular church tunes, such as Rockingham, Blake, Hebron, and Ortonville; but the principal part of the music has been either composed or arranged for the work. Among those that have been arranged for this work, are some of the most popular airs, taken from Mozart, Auber, Nageli, &c. and adapted . . .

## RECOMMENDATIONS.

hymns of an instructive character, well calculated to interest the juvenile mind, and impress it with some good moral lesson. The *new* music contained in the work, while it possesses no very striking marks of originality, is well arranged, and certainly well adapted for the purposes of juvenile singing schools. It gives evidence of having been composed by those accustomed to juvenile instruction, and such too, as understand their business. We wish this work success.

*From the Christian Advocate and Journal.*

The "YOUNG CHOIR," or School Singing Book. By W. B. Bradbury and C. W. Sanders.

This work is of the pocket size, and within the compass of 144 pages, contains a choice collection of tunes for children, with twenty pages of "elements of music," or instruction for young beginners. The melodies in the work are simple, rich, and flowing, and the harmony such as will please the ear and affect the heart.

*From the Times and Star.*

The "YOUNG CHOIR," adapted to the use of the young, by William B. Bradbury and Charles W. Sanders.

This is truly a musical age in which we live. If every body is not in tune, it will not be the fault of the music makers. But what we now see is as nothing to what shall yet be. The next generation—(would that we were young again, to enjoy it with them!)—yes, the next generation—will all be singers. This new book is all for the young.—It is for 'Juvenile Singing Schools, Sabbath Schools, Primary Classes, &c.' The book is got up in very good taste. The music is simple and cheering. The elementary instructions, we should think, is quite superior. Get the book; introduce it to your children, and teach them all

to sing. It will make them happier while young, and better citizens through life.

Messrs. Dayton & Newman:

Gentlemen,—I have examined your valuable little musical publication, "The Young Choir," and feel gratified to be able to express my unconditional approbation of the same. It is just the thing wanted for juvenile classes; and I hope it may be widely and extensively patronized.

I am respectfully yours,

S. B. POND.

Late Vocal Leader of the N. Y. Sacred Music Society.

Messrs. Dayton & Newman

Gentlemen,—I have examined "The Young Choir" with considerable attention. I am particularly pleased with the elementary part of the book. I have never seen an elucidation of the first principles of music, where the important attributes of perspicuity and brevity were both so happily and successfully united. All needless technicalities are dispensed with, and the elements of music are presented with a directness and simplicity, and in such an order as cannot fail to interest and teach the juvenile mind. This part of the work does much credit to its compilers.

The music of the work is generally of an easy and flowing style, and well adapted and arranged for juvenile singing; and it is uniformly accompanied with poetry inculcating some good sentiment. I hope the book will be widely circulated. I can most cheerfully recommend it to the patronage of my friends and the public.

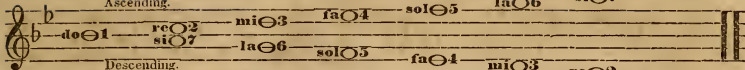
Yours, truly,

DARIUS E. JONES,

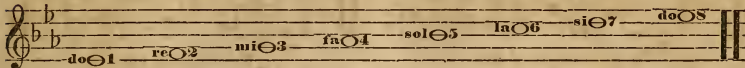
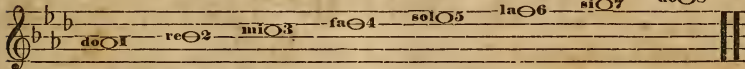
Choirister of Rev. E. F. Hatfield's Church.

*Scale in the key of Bb. Two Flats.*

Ascending.



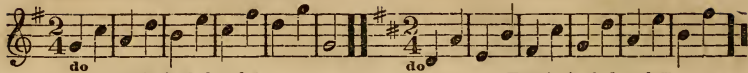
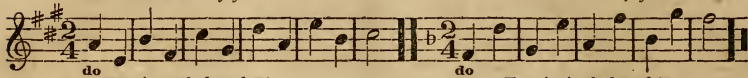
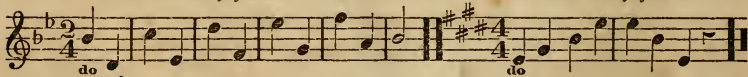
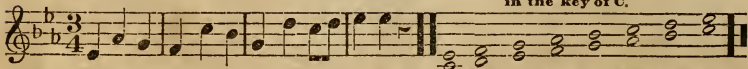
Descending.

*Scale in the key of Eb. Three Flats.**Scale in the key of Ab. Four Flats.*

## TABLE OF THE SIGNATURES, TO BE COMMITTED TO MEMORY.

If the Signature is one sharp, #, do is on . . . . **G.**  
 If the Signature is two sharps, # # do is on . . . . **D.**  
 If the Signature is three sharps, # # #, do is on . . . . **A.**  
 If the Signature is four sharps, # # # #, do is on . . . . **E.**

If the Signature is one flat, b, do is on . . . . **F.**  
 If the Signature is two flats, b b, do is on . . . . **B.**  
 If the Signature is three flats, b b b, do is on . . . . **E.**  
 If the Signature is four flats, b b b b, do is on . . . . **A.**

*Exercise of Fourths in the key of G.**Exercise of Fifths in the key of D.**Exercise in the key of A.**Exercise in the key of F.**Exercise in the key of Bb.**Exercise in the key of E.**Exercise in the key of Eb.**Major and Minor Thirds of the Scale,  
in the key of C.*

Major.Minor.Minor.Major.Major.Minor.Minor.Major.

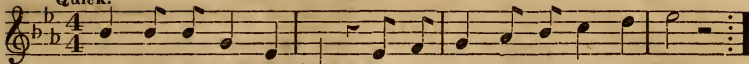
The major third consists of two whole tones ; the minor third of one tone and a half.



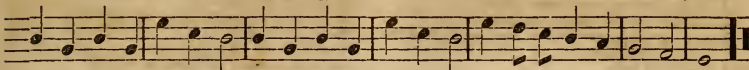
## THE SCALE.\*

"Nursery Songs," by permission.

Quick.



1. Come, let us learn to sing, Do re mi fa sol la si do;  
 Loud let our voices ring, Do re mi fa sol la si do;



Let us sing with o - pen sound, With our voices full and round; Do si la sol fa mi re do.

2.

This is the scale so sweet,  
 Do re mi fa sol la si do;  
 Sing it with accent meet,  
 Do re mi fa sol la si do;  
 First ascend in notes so true;  
 Then descend in order too;  
 Do si la sol fa mi re do.

3.

O how we love to sing,  
 Do re mi fa sol la si do,  
 Praise to th' heav'nly King,  
 Do re mi fa sol la si do;  
 Let us learn his face to seek,  
 Then aloud his praise we'll speak,  
 Do si la sol fa mi re do.

\* Great care should here be taken, that the sounds of the Scale are accurately tuned, and that the suggestions given in the song, in reference to the formation of the voice, be successfully reduced to practice.

## EXPLANATION OF MUSICAL TERMS.

*Adagio*, slow.

*Ad libitum*, or *ad lib.*, at pleasure.

*Affetuoso*, in a style of execution adapted to express affection, or deep emotion.

*Air*, the leading part, or melody.

*Allegro*, quick.

*Alto*, counter, or high tenor.

*Andante*, distinct, and rather slow.

*Andantino*, quicker than *Andante*.

*Anthem*, a composition set to the language of the sacred Scriptures.

*A Tempo*, in time.

*Base*, the lowest part in harmony.

*Chorus*, all the parts and voices.

*Coda*, the close of a composition, or an additional close.

*Contralto*, the lowest female voice.

*Da Capo*, or *D. C.*, close with the first strain.

*Dolce*, sweetness, softness, gentleness.

*Duet*, music consisting of two parts.

*Expressivo*, with expression.

*Forte*, or *F.*, strong and full.

*Fortissimo*, or *FF.*, very loud.

*Grazioso*, graceful.

*Harmony*, an agreeable combination of musical sounds.

*Largo*, a slow movement.

*Legato*, close and gliding style.

*M maestoso*, with grandeur of expression.

*Melody*, an agreeable succession of sounds.

*Mezzo*, or *M.*, medium.

*Moderato*, between *Andante* and *Allegro*.

*Piano*, or *P.*, soft.

*Pianissimo*, or *PP.*, very soft.

*Semi-Chorus*, half the choir or voices.

*Solo*, one part and one voice.

*Soprano*, the Treble, or higher voice part.

*Sostenuto*, sustaining the sounds to their value in time.

*Spirituoso*, with spirit.

*Staccato*, short and distinct.

*Tenor*, a high male voice.

*Treble*, the highest female voice.

*Trio*, a composition for three voices.

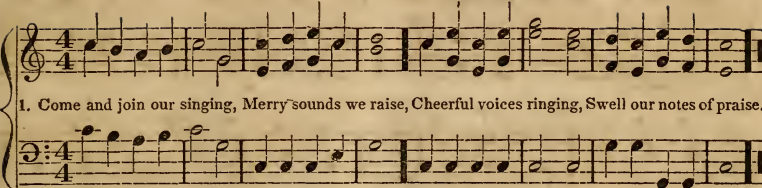
*Unison*, notes on the same letter.

*Vigoroso*, with energy.

THE  
**YOUNG CHOIR.**

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INVITATION TO SINGING. 6's & 5's.



1. Come and join our singing, Merry sounds we raise, Cheerful voices ringing, Swell our notes of praise.

Unison.

2.  
Come with hearts of gladness,  
Come with joyful lays,  
Free from gloom and sadness,  
Join our song of praise.

3.  
Virtue's voice attending  
Guides in Wisdom's ways,  
Hearts and voices blending,  
Join in sweetest praise.

## TRY AGAIN.

Wm. B. Bradbury.

1. 'Tis a les-son you should heed, Try, try a - gain; If at first you

Unison

don't suc-ceed, Try, try a - gain; Then your cour age should ap - pear;

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef and contains a unison accompaniment of eighth and sixteenth notes. The lyrics are written below the staves.

For if you will per-severe, You will con-quer, nev-er fear, Try, try a - gain.

Unison

2.

Once or twice though you should fail,  
 Try, try again;  
 If at last you would prevail,  
 Try, try again;  
 If we strive, 't is no disgrace,  
 Though we may not win the race;  
 What should you do in that case?  
 Try, try again.

3.

If you find your task is hard,  
 Try, try again;  
 Time will bring you your reward,  
 Try, try again;  
 All that other folks can do,  
 Why, with patience, may not you?  
 Only keep this rule in view,  
 Try, try again.

## WAKE THE SONG. 7's. 6 lines.

**Spirited.**

1. Wake the song of Ju - bi - lee, Let it e - cho o'er the sea; Now is come the

Wake the song of Ju - bi - lee, Let it e - cho o'er the sea.

**Da Capo.**

pro-mis'd hour, Je - sus reigns with sove-reign power.

**Da Capo**

2. All ye nations, join and sing,  
Christ, of lords and kings, is King;  
Let it sound from shore to shore,  
Jesus reigns forever more.

Wake the song, &amp;c.

3. Now the desert lands rejoice,  
And the islands join their voice;  
Yea, the whole creation sings,  
Jesus is the King of kings.

Wake the song, &amp;c.

1. Je-sus, lov - er of my soul, Let me to thy bo - som fly ; While the bil - lows near me

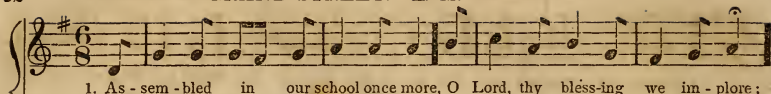
2. Hide me, O my Savior, hide, Till the storm of life is past, Sa - ve in - to the ha - ven

roll, While the tem-pest still is nigh!

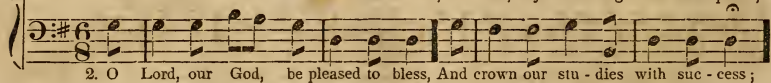
guide, O, re - ceive my soul at last!

3. Other refuge have I none,  
Hangs my helpless soul on Thee;  
Leave, oh! leave me not alone,  
Still support and comfort me!

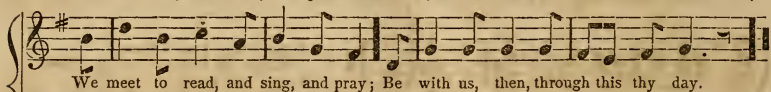
4. All my trust on Thee is stay'd,  
All my help from Thee I bring;  
Cover my defenseless head,  
With the shadow of thy wing.



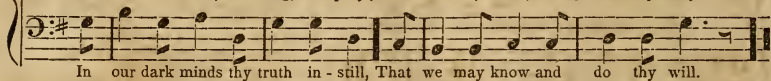
1. As - sem - bled in our school once more, O Lord, thy bless - ing we im - plore ;



2. O Lord, our God, be pleased to bless, And crown our stu - dies with suc - cess ;



We meet to read, and sing, and pray ; Be with us, then, through this thy day.

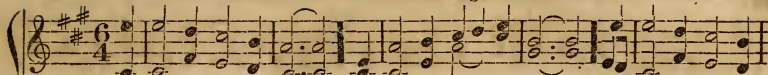


In our dark minds thy truth in - still, That we may know and do thy will.

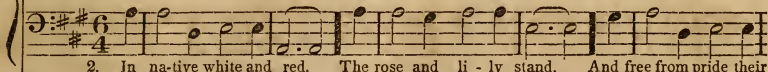
3. Our fervent prayer to thee ascends,  
For parents, teachers, foes, and friends ;  
And when we in thy house appear,  
Help us to worship in thy fear.

4. When we on earth shall meet no more,  
May we above to glory soar ;  
And praise thee in more lofty strains,  
Where one eternal Sabbath reigns.

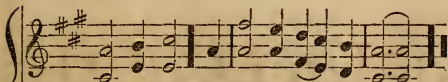




1. Al-migh - ty Ma-ker, God, How glo - rious is thy name! Thy wonders how dif-



2. In na-tive white and red, The rose and li - ly stand, And free from pride their  
3. The larks mounts up the sky, With un - am - bi - tious song; And bears her Maker's



fused abroad, Throughout cre - a - tion's frame!



beauties spread, To show thy skill - ful hand.  
praise on high, Up - on her art - less tongue.

( D )

4.  
Fain would I rise and sing  
To my Creator too;  
Fain would my heart adore my King,  
And give him praises due.

5.  
Let joy and worship spend  
The remnant of my days;  
And to my God my soul ascend  
In sweet perfumes of praise.

## GO, WHEN THE MORNING SHINETH.

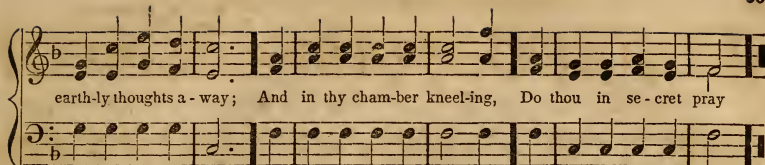
C. W. SANDERS.

1. Go, when the morn-ing shi - neth, Go, when the moon is bright, Go, when the eve de-

2. O, not a joy or bless - ing, With this can we com - pare; The pow'r that he hath

clin - eth, Go, in the hush of night; Go, with pure mind and feel - ing, Send

giv'n us, To pour our souls in pray'r: Then for thy - self and neigh - bor, A



earth-ly thoughts a - way; And in thy cham-ber kneel-ing, Do thou in se - cret pray

bless-ing hum-bly claim; And link with each pe - ti - tion, Thy great Redeem-er's name.

HYMN 2.—*Un. Hy.* p. 350.

To Thee, O blessed Savior,  
 Our grateful songs we raise;  
 O tune our hearts and voices  
 Thy holy name to praise;  
 'Tis by thy sovereign mercy,  
 We're here allow'd to meet;  
 To join with friends and teachers,  
 Thy blessing to entreat.

O may thy precious gospel  
 Be publish'd all abroad,  
 Till the benighted heathen  
 Shall know and serve the Lord;  
 Till o'er the wide creation,  
 The rays of truth shall shine,  
 And nations now in darkness  
 Arise to light divine.

1. Wel - come, sweet day of rest, That saw the Lord a - rise; Wel-

The first system of the hymn is written for a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef. The first line of music corresponds to the first line of the lyrics.

2. The King him - self comes near, And feasts his saints to - day; Here

The second system of the hymn continues the melody and bass line. The lyrics are: "2. The King him - self comes near, And feasts his saints to - day; Here".

come to this re-viv - ing breast, And these rejoicing eyes, And these re - joicing eyes.

The third system of the hymn continues the melody and bass line. The lyrics are: "come to this re-viv - ing breast, And these rejoicing eyes, And these re - joicing eyes.".

we may sit, and see him here, And love, and praise, and pray, And love, and praise, and pray.

1. There's not a tint that paints the rose, Or decks the li - ly fair, Or streaks the humblest

2. There's not of grass a sin - gle blade, Or leaf of loveliest green, Where heav'nly skill is  
 3. There's not a star whose twinkling light, Shines on the distant earth, And cheers the si - lent

flow'r that blows, But God has plac'd it there.

not display'd, And heav'nly wisdom seen.  
 gloom of night, But Heaven gave it birth.

4.

There's not a place in earth's vast round,  
 In ocean's deep, or air,  
 Where skill and wisdom are not found;  
 For God is every where.

5.

Around, beneath, below, above,  
 Wherever space extends,  
 There God displays his boundless love,  
 And power with mercy blends.

1. Lord, thou hast search'd and seen me thro'; Thine eye commands with piercing view, My rising and my

2. My thoughts, before they are my own, Are to my God distinctly known; He knows the words I

resting hours, My heart and flesh with all their pow'rs.

3. Within thy circling pow'r I stand,  
On every side I find thy hand;  
Awake, asleep, at home, abroad,  
I am surrounded still with God.

4. O may these thoughts possess my breast  
Where'er I rove, where'er I rest!  
Nor let my weaker passions dare  
Consent to sin; for God is there!

mean to speak, Ere from my op'ning lips they break.

1. Lord, in the morn-ing thou shalt hear My voice as-cend-ing high; To thee will I di-

2. Up to the hills where Christ is gone To plead for all his saints, Pre-sent-ing at his

rect my prayer, To thee lift up my eye.

Father's throne Our songs and our complaints.

3. Then to thy house will I resort,  
To taste thy mercies there;  
I will frequent thy holy court,  
And worship in thy fear.

4. O may thy Spirit guide my feet  
In ways of righteousness!  
Make every path of duty straight  
And plain before my face.

\* Upper notes of the base staff for tenor

## SABBATH MORNING. 7's &amp; 6's.

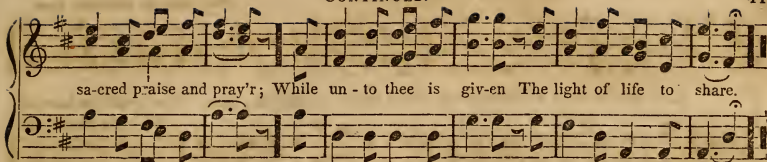
1. The ro - sy light is dawn-ing Up - on the mountain's brow; It is the Sab - bath

2. The land-scape, late - ly shrouded By eve-ning's pa-ler ray, Smiles beau-teous and un-  
 3. Oh, see those wa-ters stream-ing In crys-tal pu - ri - ty; While earth, with ver-dure

morn - ing, A - rise and pay thy vow; Lift up thy voice to hea-ven, In

cloud - ed Be - fore the eye of day; So let our souls be - night - ed, Too  
 teem - ing, Gives rap-ture to the eye! Let riv - ers of sal - va - tion, In





sa-cred praise and pray'r; While un - to thee is giv-en The light of life to share.

long in fol - ly's shade, By thy kind smiles be lighted, To joys that nev - er fade.  
larger cur-rents flow, Till eve - ry tribe and na-tion Their healing vir - tues know.

### HYMN 2.—*S. S. Hy. Book.*

1.

To thee we raise our voices,  
To whom our lives belong;  
In whom the earth rejoices,  
With loud and ardent song.  
Our num'rous sins confessing,  
We sue for pard'ning grace;  
And ask thy boundless blessing  
Upon our sinful race.

( F )

2.

Our lives in mercy lengthen,  
And guide them by thy will;  
The feeble purpose strengthen,  
Thy gospel to fulfill.  
Remember, Lord, our preachers,  
The heralds of the truth;  
And bless our faithful teachers,  
The guardians of our youth.

1. I love to steal a - while a-way From eve-ry cumb'-ring care; And spend the hours of

2. I love to think on mer-cies past, And fu-ture good im - plore; And all my cares and

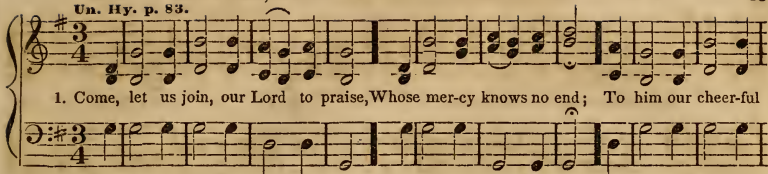
set-ting day, In hum - ble, grate-ful pray'r.

sor-rows cast, On him whom I a - dure.

3. I love by faith to take a view  
Of brighter scenes in heaven;  
The prospect doth my strength renew,  
While here by tempests driven.

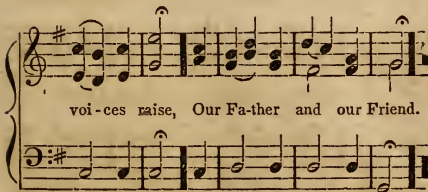
4. Thus, when life's toilsome day is o'er,  
May its departing ray  
Be calm as this impressive hour,  
And lead to endless day.

Un. Hy. p. 83.



1. Come, let us join, our Lord to praise, Whose mer-cy knows no end; To him our cheer-ful

2. In ten-der in-fan-cy, his care Preserved our lives from harm; And now he keeps us



voices raise, Our Fa-ther and our Friend.

from the snare Of sin's de- ceit-ful charm.

3. He gives us friends, who seek our good,  
And strive to make us wise;  
His bounteous hand provides our food,  
And all our wants supplies.

4. With grateful praise we will proclaim  
The mercies of our God;  
And sing the glory of his name,  
Who bought us with his blood.

1. Je - sus, my all, to heav'n is gone, He whom I fix my hopes upon; His track I see, and

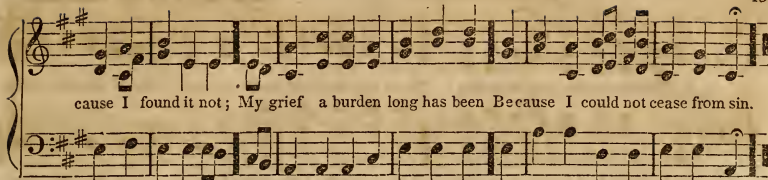
2. Lo! glad I come, and thou, blest Lamb, Shall take me to thee as I am; Nothing but sin I

I'll pursue The narrow way, till him I view. This is the way I long have sought, And mourn be-

thee can give · No-thing but love shall I receive. Then will I tell to sinners round, What a dear

DUANE STREET—Continued.

45



cause I found it not; My grief a burden long has been Because I could not cease from sin.

Sa-vior I have found; I'll point to thy redeeming blood, And say, "Behold the way to God."

HYMN 2.

2.

Descend from heaven, immortal Dove,  
Stoop down, and take us on thy wings,  
And mount and bear us far above  
The reach of these inferior things :  
Beyond, beyond this lower sky,  
Up where eternal ages roll,  
Where solid pleasures never die,  
And fruits immortal feast the soul.

3.

O for a sight, a pleasing sight  
Of our Almighty Father's throne !  
There sits our Savior crown'd with light,  
Clothed in a body like our own.  
When shall the day, dear Lord, appear,  
That I shall mount and dwell above,  
And stand and bow before thee there,  
And view thy face, and sing thy love ?

The first system of the hymn is written for piano. It consists of two staves, treble and bass, in the key of D major (one sharp) and 6/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff has a 6/4 time signature. The first staff ends with a double bar line. The second staff begins with a 6/4 time signature. The first staff has a 6/4 time signature. The first staff has a 6/4 time signature.

1. Pleasing spring a-gain is here! Trees and fields in bloom ap-pear! Hark! the birds with

2. Lord, af-ford a spring to me! Let me feel like what I see, Ah, my win - ter

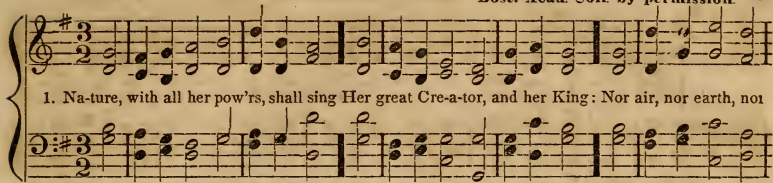
The second system of the hymn is written for piano. It consists of two staves, treble and bass, in the key of D major (one sharp) and 6/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff has a 6/4 time signature. The first staff ends with a double bar line. The second staff begins with a 6/4 time signature. The first staff has a 6/4 time signature. The first staff has a 6/4 time signature.

art-less lays, War-ble their Cre-a - tor's praise.

3. How the soul in winter mourns,  
Till the Lord, the Sun, returns!  
Till the spirit's gentle rain  
Bids the heart revive again!

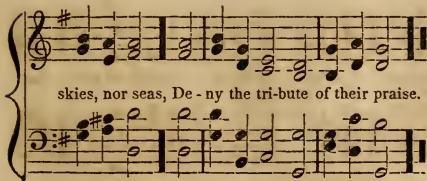
4. O beloved Savior, haste,  
Tell me all the storms are past:  
Speak, and by thy gracious voice,  
Make my drooping soul rejoice.

has been long, Chill'd my bones, suppress'd my song.



1. Na-ture, with all her pow'rs, shall sing Her great Cre-a-tor, and her King: Nor air, nor earth, nor

2. Ye angels, near his radiant throne, U-nite to make his glories known; At-tune your harps, and



skies, nor seas, De - ny the tri-bute of their praise.

3. O may our grateful zeal employ  
Each pow'r of mind in hymns of joy;  
And join, with heart-inspiring songs,  
The anthems of angelic tongues.

4. Yet, gracious God, our feeble frame  
Attempts in vain to reach thy name;  
The highest notes that angels raise,  
Fall far below thy glorious praise.

spread the sound—Throughout cre-a-tion's utmost bound.

1. { We come, we come, with loud ac-claim, To sing the praise of Je - sus' name; }  
And make the vault-ed tem - ple ring With loud ho - san - nas to our King. }

The first system of the musical score is written for piano. It features a treble and bass staff joined by a brace on the left. The key signature has two sharps (F# and C#), and the time signature is 3/2. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The first line of music ends with a repeat sign. The lyrics are written below the staves, with a large brace grouping the first two lines of text.

To him whose word to us is giv'n, To teach our souls the way to heav'n.

With joy - ful heart and smil - ing face, We gath - er round a throne of grace, And

The second system of the musical score continues the piece. It maintains the same key signature and time signature. The melody continues in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves.



The musical score is written for piano on a grand staff with two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are written below the right hand. The piece ends with a double bar line and the instruction 'Da Capo.' written above the final measure.

low - ly bend to of - fer there, From youth-ful lips, our hum - ble pray'r,

Da Capo.

## 2.

We come, we come, the song to swell,  
 To Him who loved our world so well,  
 That, stooping from his Father's throne,  
 He died to claim it as his own.  
 With joy we haste the aisles to fill,  
 Yet youthful bands are gathering still,  
 O, thus may we in heaven above,  
 Unite in praises and in love;  
 And still the angels fill their home  
 With joyful cry—"They come, they come."

( G )

## 3.

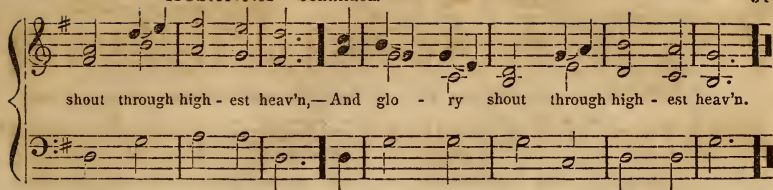
Now to the Lord who built the skies,  
 Let grateful songs of praise arise;  
 By every tribe and every tongue,  
 Now be his grace in concert sung:  
 Far as the rolling planets move,  
 He spreads his mercy and his love;  
 So let his praises be express'd.  
 From north to south, from east to west,  
 And every heart that love adore,  
 Which reigns and rules for evermore.

1. Pro-claim ho - san - nas loud and clear; See Da - vid's Son and

The first system of the musical score for 'Hosanna'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the treble staff.

Lord ap - pear! All praise on earth to him be giv'n, And glo - ry

The second system of the musical score for 'Hosanna'. It continues the melody and bass line from the first system. The lyrics are printed below the treble staff.



2.

What are those soul-reviving strains,  
Which echo thus from Salem's plains?  
What anthems loud, and louder still,  
So sweetly sound from Zion's hill?

3.

Lo! 'tis an infant chorus sings,  
Hosanna to the King of kings:  
The Saviour comes!—and we proclaim  
Salvation sent in Jesus' name.

4.

Nor these alone their voice shall raise,  
For we will join this song of praise;  
Still Israel's children forward press,  
To hail the Lord our righteousness.

5.

Messiah's name shall joy impart,  
Alike to Jew and Gentile heart;  
He bled for us—he bled for you,  
And we will sing hosanna too.

## SAXTON. L. M.

Wm. B. Bradbury.

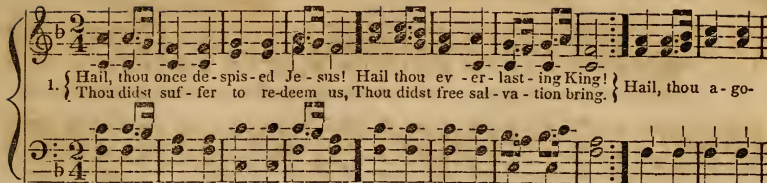
*Spirituoso.*

1. Thy works pro-claim thy glo - ry, Lord, The blooming fields, the sing - ing bird ;

2. Great God ! how should our wor - ship rise To thee, who form'd the earth and skies?  
 3. Then will I still a - dore thy name, Thou, who for - ev - er art the same ;

The tem - pest, and the sun - ny hour, Show forth thy good - ness and thy pow'r.

The things that creep, and things that fly, Are view'd by thine all see - ing eye.  
 But yet thy grace and mer - cy, Lord, Shine bright - est in thy ho - ly word.

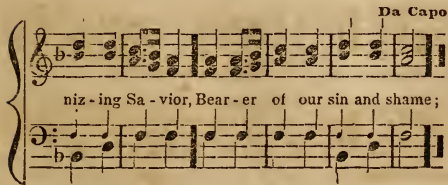


1. { Hail, thou once de-spis-ed Je-sus! Hail thou ev-er-last-ing King! } Hail, thou a-go-

{ Thou didst suf-fer to re-deem us, Thou didst free sal-va-tion bring. }

By thy me-rits we find fa-vor, Life is giv-en through thy name.

Da Capo



niz-ing Sa-vior, Bear-er of our sin and shame;

2.  
 Jesus, Hail! enthroned in glory,  
 There forever to abide;  
 All the heavenly hosts adore thee,  
 Seated at thy Father's side:  
 There for sinners thou art pleading,  
 There thou dost our place prepare;  
 Ever for us interceding  
 Till in glory we appear.

BEHOLD THE MORNING SUN. S. M. Jones' "Melodies of the Church,"  
by permission.

1. Be - hold the morn-ing sun, Be - gins his glo-rious way; His beams through all the

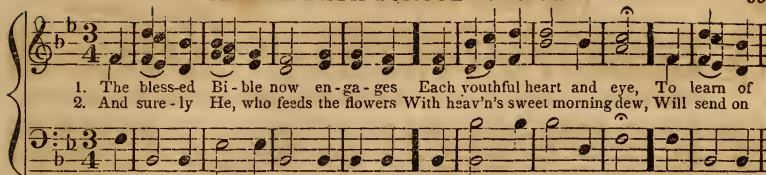
2. But where the Gos - pel comes, It spreads di - vin - er light; It calls dead sin - ners

na - tions run, And light and life con - vey.

3. How perfect is thy word!  
And all thy judgments just!  
Forever sure thy promise, Lord,  
And we securely trust.

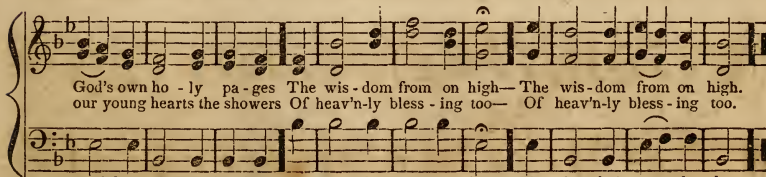
4. My gracious God, how plain  
Are thy directions given!  
O may I never read in vain,  
But find the path to heaven.

from their tombs, And gives the blind their sight.



1. The bless-ed Bi-ble now en-ga-ges Each youthful heart and eye, To learn of  
 2. And sure-ly He, who feeds the flowers With heav'n's sweet morning dew, Will send on

3. Then let us glad-ly gath-er round Him, And love him while we may, For they who  
 4. And when life's Sabbaths all are end-ed, We all may meet a-bove, Where He for



God's own ho-ly pa-ges The wis-dom from on high—The wis-dom from on high.  
 our young hearts the showers Of heav'n-ly bless-ing too— Of heav'n-ly bless-ing too.

seek have al-ways found Him, E'en in their ear-ly day— E'en in their ear-ly day.  
 us hath now as-cend-ed, Our Fa-ther's house of love— Our Fa-ther's house of love.

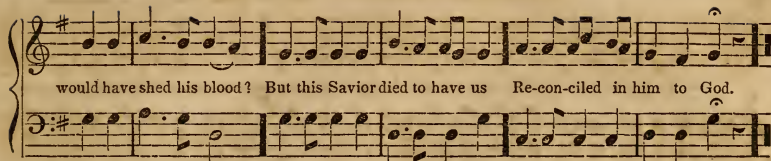
1. One there is a - bove all o - thers, Well deserves the name of friend; His is love be-

2. When he lived on earth a - based, Friend of sinners was his name; Now above all

yond a brother's, Cost-ly, free, and knows no end. Which of all our friends to save us, Could or

glo - ry raised He re - joi - ces in the same O, for grace our hearts to soften, Teach us,





would have shed his blood? But this Savior died to have us Re-con-ciled in him to God.

Lord, at length to love; We, a-las! forget too of-ten What a friend we have a-bove.

**HYMN. 2.—***Un. Hy. p. 272.*

1.

Think, O ye, who fondly languish  
O'er the grave of those you love,  
While your bosoms throb with anguish,  
They are singing hymns above.  
While your silent steps are straying  
Lonely through night's deepening shade,  
Glory's brightest beams are playing  
Round the happy Christian's head.

(H)

2.

Light and peace at once deriving  
From the hand of God most high;  
In his glorious presence living,  
They shall never, never die.  
Cease then, mourner, cease to languish  
O'er the grave of those you love;  
Pain, and death, and night, and anguish  
Enter not the world above.

1- Ye hearts, with youthful vigor warm, In smiling crowds draw near; And turn from eve-ry

2. He, Lord of all the worlds on high, Stoops to con-verse with you, And lays his ra-diant

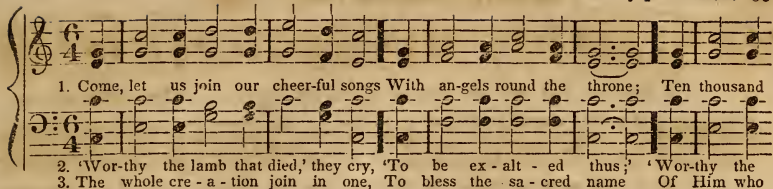
3. The soul that longs to see my face, Is sure my love to gain; And those who ear-ly

mor-tal charm, The Sa-vior's voice to hear.

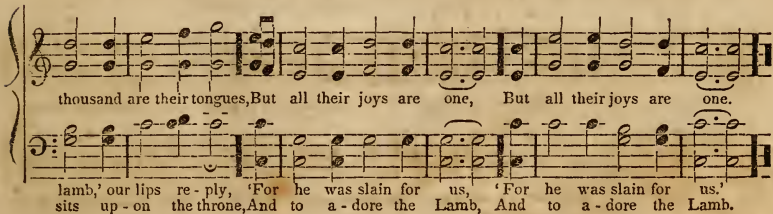
glo-ries by, Your wel-fare to pur-sue.  
seek my grace, Shall nev-er seek in vain.

4.  
What object, Lord, my soul should move,  
If once compar'd with thee?  
What beauty should command my love,  
Like what in Christ I see?

5.  
Away, ye false, delusive toys,  
Vain tempters of the mind!  
'Tis here I fix my lasting choice,  
And here true bliss I find.



1. Come, let us join our cheer-ful songs With an-gels round the throne; Ten thousand  
2. 'Wor-thy the lamb that died,' they cry, 'To be ex - alt - ed thus;' 'Wor-thy the  
3. The whole cre - a - tion join in one, To bless the sa - cred name Of Him who



thousand are their tongues, But all their joys are one, But all their joys are one.  
lamb,' our lips re - ply, 'For he was slain for us, 'For he was slain for us.'  
sits up - on the throne, And to a - dore the Lamb, And to a - dore the Lamb.

## YES, I WILL EXTOL THEE. 6's &amp; 5's.

**Allegro**

1. Yes, I will ex - tol thee, Lord of life and light, For thine arm up-

2. O ye saints, sing prai - ses, Call his love to mind, For a mo - ment

held me, Put my foes to flight, I im-plored thy mer - cy— Thou wert swift to

an - gry, But for - ev - er kind, Grief may like a Pil - grim Thro' the night so-

# YES, I WILL EXTOL THEE—Continued.

61

**Pia.** **For.**

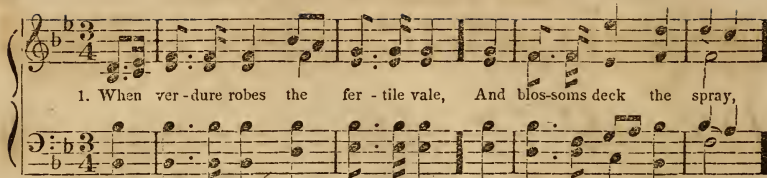
save; Heal my wound-ed spi-rit, Bring me from the grave.  
 jour, Yet shall joy to-mor-row, With the sun re-turn.

## CONTENTMENT. C. M.

G. H. Bates.

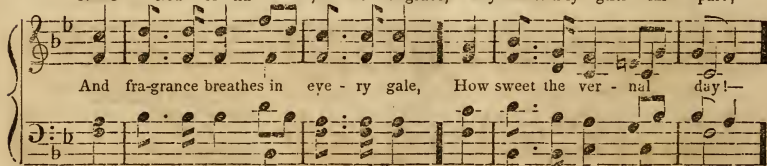
1. Why should I gaze with frowning eye, Up-on the wealth and pride  
 Of those who call the world their own, Though I may be de-nied

2. Does not our blessed Savior say  
 To those who love his cause,  
 Seek not the treasures earth can yield,  
 Nor court its vain applause :
3. Why should I seek a worldly store  
 To make me happy here ;  
 Since those who most its treasures love,  
 Esteem the world so dear.
4. O ! then may I with heart content,  
 Obey his gracious voice ;  
 Nor seek to call the world my own,  
 For 'tis a fatal choice.



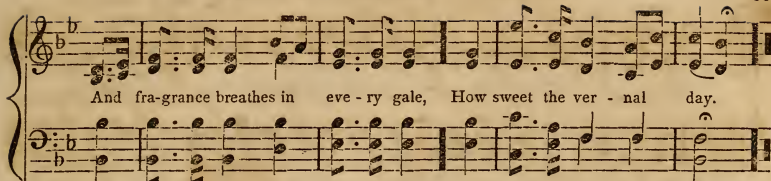
1. When ver-dure robes the fer-tile vale, And blos-soms deck the spray,

2. Hark! how the fea-ther'd war-blers sing! 'Tis na-ture's cheer-ful voice;  
 3. O God of na-ture, and of grace, Thy heav'n-ly gifts im-part;



And fra-grance breathes in eye-ry gale, How sweet the ver-nal day!—

Soft mu-sic hails the love-ly spring, And woods and fields re-joice:—  
 Then shall my me-di-ta-tion trace, Spring, bloom-ing in my heart:—



And fra-grance breathes in eve - ry gale, How sweet the ver - nal day.

Soft mu - sic hails the love - ly spring, And woods aud fields re - joice.  
Then shall my me - di - ta - tion trace, Spring, blooming in my heart.

## HYMN 2.

1.

How shall the young secure their hearts,  
And guard their lives from sin ?  
Thy word the choicest rules imparts  
To keep the conscience clean.

2.

When once it enters to the mind,  
It spreads such light abroad,  
The meanest souls instruction find,  
And raise their thoughts to God.

3.

'Tis like the sun, a heav'nly light,  
That guides us all the day ;  
And through the dangers of the night,  
A lamp to lead our way.

4.

Thy word is everlasting truth ;  
How pure is every page !  
That holy book shall guide our youth,  
And well support our age.

1. My Bible! 'tis a book divine, Where heav'nly truth and mercy shine, And wisdom speaks in

2. My Bible! in this book alone, I find God's holy will made known; And here his love to  
 3. My Bi-ble! here with joy I trace The records of redeeming grace; Glad ti - dings to a

eve - ry line, And speaks to me.

men is shown His love to me,  
 sinful race; Good news to me.

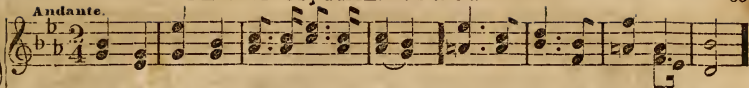
4. My Bible! source of comfort pure,  
 To those who trials here endure;  
 The hope of heaven it renders sure,  
 Best hope for me.
5. I love my Bible; may I ne'er  
 Consult it but with faith and prayer,  
 That I may see my Savior there,  
 Who died for me.



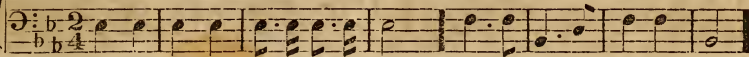
# FLIGHT OF TIME. 7's & 6 s.

65

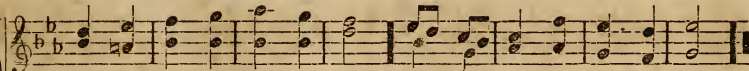
*Andante.*



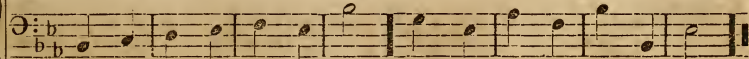
1. On - ward, on-ward, swift the riv - er flies, Bound - ing to the si - lent deep;



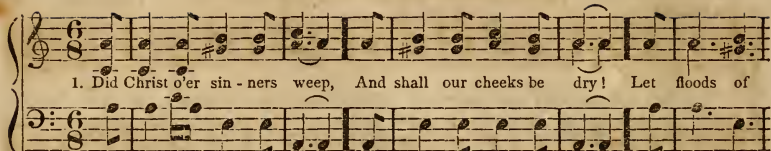
2. On - ward, on-ward, wing the summer birds, To a dis - tant, bright - er sky,  
3. On - ward, on-ward, thus a fleet-ing band, Swift - ly all our mo - ments fly;



On - ward, through the a - zure skies, Far the glitt' - ring plan - ets sweep.



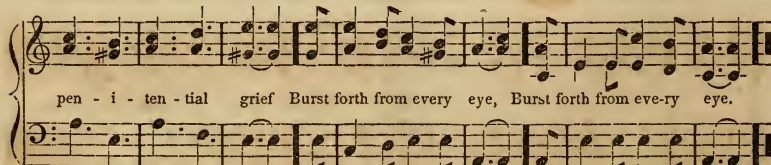
On - ward float the mutt' - ring words, Tem - pests speak so sol - emn - ly.  
On - ward to the si - lent land On - ward to e - ter - ni - ty.



1. Did Christ o'er sin - ners weep, And shall our cheeks be dry! Let floods of

2. The Son of God in tears—An - gels with won - der see! Be thou as -

3. He wept—tha. we might weep; Each sin de - mands a tear; In heav'n a



pen - i - ten - tial grief Burst forth from every eye, Burst forth from eve-ry eye.

ton - ish'd, O my soul! He shed those tears for thee, He shed those tears for thee.

bove no sin is found, And there's no weeping there, And there's no weeping there.

Slow.

1. Life is a span—a fleet-ing hour, How soon the va-por flies! Man is a

2. That once-loved form, now cold and dead, Each mourn-ful thought employs; And na-ture

3. Hope looks be-yond the bounds of time, When what we now de-plore Shall rise in

The first system of musical notation is in 2/2 time, marked 'Slow.'. It consists of a treble and a bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The first line of music ends with a double bar line. The lyrics are written below the staves, with the first line of lyrics corresponding to the first line of music.

ten-der, tran-sient flow'r, That e'en in bloom-ing dies, That e'en in bloom-ing dies.

The second system of musical notation continues the melody and accompaniment from the first system. It also consists of a treble and a bass staff. The lyrics continue from the first system, with the second line of lyrics corresponding to the second line of music.

weeps, her com-forts fled, And with-er'd all her joys, And with-er'd all her joys.  
full, im-mor-tal prime, And bloom to fade no more, And bloom to fade no more.

1. Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse e -

2. To what a stub-born frame Has sin reduced our mind! What strange rebellious

ter - nal love, Whence all our bless-ings flow!

wretches we, And God as strange-ly kind!

3.  
Turn, turn us, mighty God,  
And mold our souls afresh, [stone,  
Break, sovereign grace, these hearts of  
And give us hearts of flesh.

4.  
Let past ingratitude  
Provoke our weeping eyes,  
And hourly as new mercies fall,  
Let hourly thanks arise.

# A MOURNING CLASS. L. M.

Wm. B. Bradbury. 69

Plaintive, with expression.

1. A mourn-ing class, a va - cant seat, Tell us that one we loved to meet Will join our youthful

2. No more that voice we loved to hear Shall fill his teacher's list'ning ear; No more its tones shall

3. God tells us, by this mournful death, How vain and fleeting is our breath; And bid our souls pre-

throng no more, Till all these changing scenes are o'er, Till all these changing scenes are o'er.

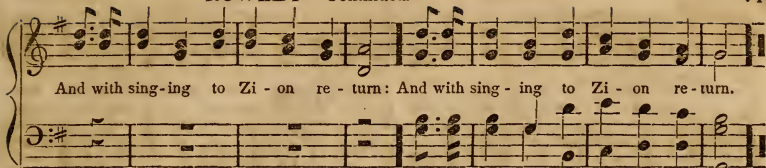
join to swell The songs that of a Sa - vior tell, The songs that of a Sa - vior tell.  
pare to meet The tri - al of his judg - ment seat, The tri - al of his judg - ment seat.

1. Come a - way to the skies, My be-lov - ed a - rise, And re - joice in the

2. We have laid up our love, And our trea-sure a - bove, Though our bo - dies con-

day thou wast born: On this fes - ti - val day, Come ex - ult - ing a - way,

tin - ue be - low: The re-deem'd of the Lord, We re - mem - ber his word,



And with sing-ing to Zi - on re - turn: And with sing - ing to Zi - on re - turn.

And with sing-ing to Par - a - dise go: And with sing - ing to Par - a - dise go.

3.

With singing we praise, the original grace,  
By our heavenly Father bestow'd:  
Our being receive from his bounty and live  
To the honor and glory of God.

4.

For thy glory we are, created to share  
Both the nature and kingdom divine:  
Created again, that our souls may remain,  
In time and eternity thine.

5.

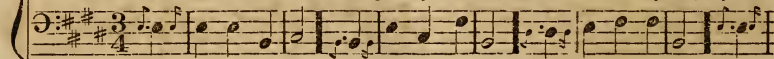
With thanks we approve the design of thy love,  
Which hath join'd us in Jesus' name;  
So united in heart that we never can part,  
Till we meet at the feast of the Lamb.

6.

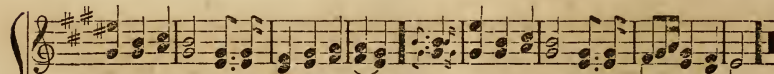
Halleluiah, we sing unto Jesus our King,  
In the praise of his wonderful love,  
To the Lamb that was slain, Halleluiah again,  
Till with angels we praise him above.



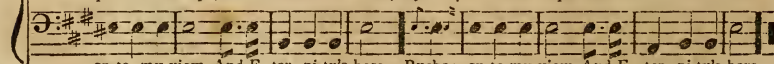
1. Come, let us a - new, Our jour - ney pur - sue, Roll round with the year, And  
2. His a - dor - a - ble will, Let us glad - ly ful - fill, And our tal - ents im - prove, By the



3. The ar - row is flown, The mo - ment is gone; The mil - len - i - al year, Rushes  
4. O that each from the Lord, May receive the glad word—"Well and faithfully done; Enter



nev - er stand still, Till the Mas - ter ap - pear, And nev - er stand still, Till the Mas - ter ap - pear.  
pa - tience of hope, And the la - bor of love, By the pa - tience of hope, And the la - bor of love.



on to my view, And E - ter - ni - ty's here, Rushes on to my view, And E - ter - ni - ty's here.  
into my joy, And sit down on my throne," "Enter into my joy. And sit down on my throne."



1. Lord, dis-miss us with thy bless-ing, Fill our hearts with joy and peace; { Let us each thy  
O re-fresh us

2. Thanks we give, and ad-o-ra-tion, For the Gos-pel's joyful sound, { May the fruit of  
May thy presence

3. love pos-sess-ing, Triumph in re-deeming grace:  
O re-fresh us, Trav'ling through this wilderness.

thy sal-va-tion, In our hearts and lives abound.  
May thy presence, With us ev-er-more be found!  
(K)

3.  
So whene'er the signal's given,  
Us from earth to call away,  
Borne on angel's wings to heaven,  
Glad to leave our cumb'rous clay:  
May we ready  
Rise and reign in endless day!

1. The Lord my Shepherd is, I shall be well supplied; Since he is mine and I am

2. He leads me to the place Where heav'nly pasture grows; Where living waters gently  
 3. If e'er I go a-stray, He doth my soul re-claim; And guides me in his own right

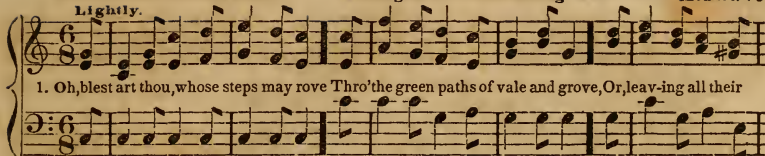
his, What can I want be-side? Since he is mine, and I am his, What can I want be-side?

pass, And full sal-va-tion flows, Where living waters gently pass, And full sal-va-tion flows.  
 way, For his most holy name, And guides me in his own right way, For his most holy name.

# ALLEN.

Arranged for "The Young Choir" from Mozart. 75

Lightly.

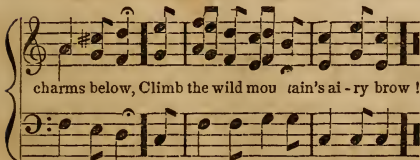


1. Oh, blest art thou, whose steps may rove Thro' the green paths of vale and grove, Or, leav-ing all their

2. And gaze a - far o'er cultured plains, And cities with their state-ly fanes, And for-ests that be-

3. But hap-pier far, if then thy soul Can soar to Him who made the whole, If to thine eye the

4. If heav'n and earth, with beauty fraught, Lead to his throne thy raptur'd tho't, If there thou lov'd'st his



charms below, Climb the wild mountain's airy brow !

neath them lie, And ocean mingling with the sky.  
simplest flow'r Por-tray his bounty and his pow'r.  
love to read, Then wanderer, thou art blest indeed.

## HYMN 2.—L. M.—S. S. Hy. Book.

1. How sweetly on yon tranquil stream  
The setting sun imprints his ray!  
Which back reflects the saffron beam,  
And glows when it has pass'd away.

2. More sweetly far when death draws nigh,  
Religion casts her soothing light,  
Sheds on the spirit's opening eye,  
Her hues immortal, fair, and bright.

1. Ma - ry to the Savior's tomb, Hast-ed at the ear - ly dawn;  
 Spice she brought, and sweet perfume, But the Lord she lov'd had gone: } For awhile she ling'ring  
 Trembling while a crystal flood, Is-sued from her weeping eyes.

The first system of the musical score is for a double setting in 6/4 time, key of B-flat. It consists of two staves. The vocal line (treble clef) and piano line (bass clef) are written in a simple, homophonic style. The lyrics are written below the staves, with a large brace grouping the first two lines of the verse.

stood, Fill'd with sorrow and sur - prise;  
 D. C.

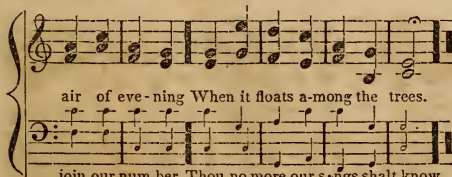
The second system of the musical score continues the piece. It also consists of two staves. The lyrics 'stood, Fill'd with sorrow and sur - prise;' are written below the staves. The system concludes with a 'D. C.' (Da Capo) instruction.

2. But her sorrows quickly fled,  
 When she heard his welcome voice;  
 Christ had risen from the dead;  
 Now he bids her heart rejoice:  
 What a change his word can make,  
 Turning darkness into day!  
 Ye who weep for Jesus' sake,  
 He will wipe your tears away.



1. Sis-ter, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the

2. Peaceful be thy si-lent slum-ber, Peaceful in the grave so low: Thou no more wilt



air of eve-ning When it floats a-mong the trees.

join our num-ber, Thou no more our songs shalt know.

3.  
Dearest sister, thou hast left us,  
*Here* thy loss we deeply feel,  
But 'tis God that hath bereft us,  
He can all our sorrow heal.

4.  
Yet again we hope to meet thee,  
When the day of life is fled,  
Then, in heaven, with joy to greet thee,  
Where no farewell tear is shed.

\* Originally written on the occasion of the death of a young Lady, a member of Mount Vernon School, Boston.

## HEAVENLY REST. L. M. (Double.)

Arranged for this work from Russell.

1. An - oth - er six day's work is done, An - oth - er Sab - bath is be - gun; Re-

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the bass line is in the lower staff. The lyrics are written below the staves.

2. O may our prayers and prai - ses rise, As grate - ful in - cense to the skies; And

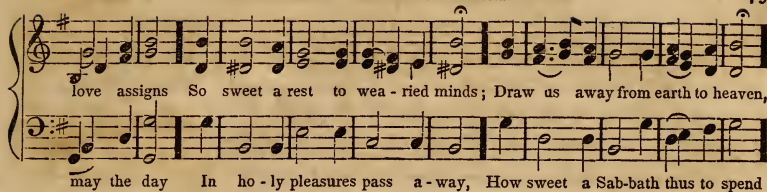
turn, my soul, en-joy thy rest, Improve the day thy God hath blest, Come, bless the Lord whose

The second system of music continues the melody and bass line from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a time signature of 3/4. The lyrics continue below the staves.

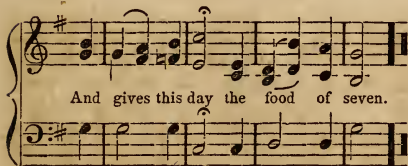
draw from heav'n that sweet repose, Which none but he, who feels it, knows. In ho - ly du - ties

# HEAVENLY REST—Continued.

79



love assigns So sweet a rest to wea - ried minds; Draw us away from earth to heaven,  
 may the day In ho - ly pleasures pass a - way, How sweet a Sab-bath thus to spend

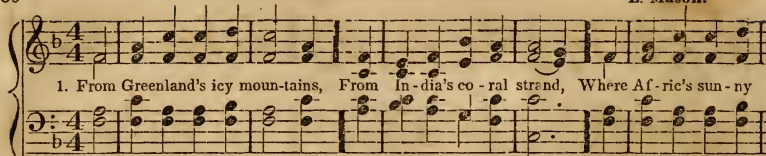


And gives this day the food of seven.

In hope of one that ne'er shall end.

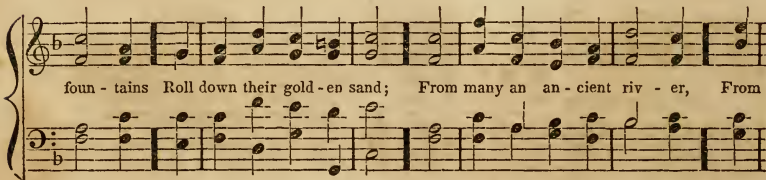
## HYMN 2.

In cold misfortune's cheerless day,  
 When joy, and peace, and love depart,  
 When friends deceive and hopes decay,  
 And sorrows press the heavy heart:  
 Lord, thou canst a relief impart,  
 'Tis thou canst cheer the wounded mind,  
 'Tis thou canst heal affliction's, smart,  
 Teach us to pray and be resign'd.



1. From Greenland's icy moun-tains, From In-dia's co - ral strand, Where Af-ric's sun - ny

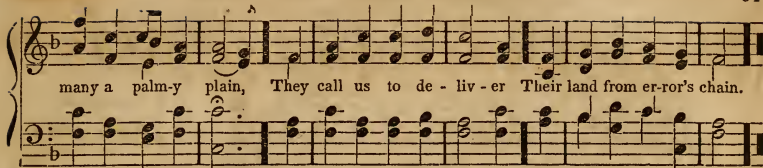
2. What though the spicy breez-es Blow soft o'er Céy-lon's isle—Though eve - ry pros-pect



foun - tains Roll down their gold - en sand; From many an an - cient riv - er, From

plea - ses, And on - ly man is vile? In vain with lav - ish kind - ness, The





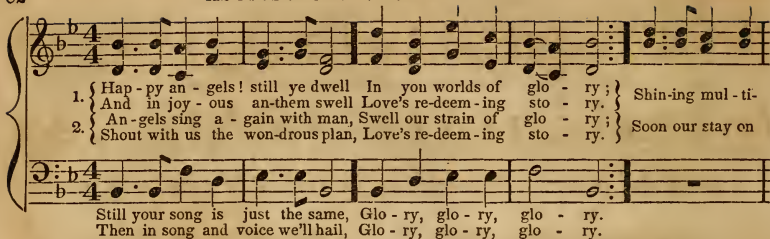
3.

Shall we, whose souls are lighted  
 By wisdom from on high—  
 Shall we to man benighted  
 The lamp of life deny?—  
 Salvation!—oh, salvation!  
 The joyful sound proclaim,  
 Till earth's remotest nation  
 Has learnt Messiah's name.

4.

Waft—waft, ye winds, his story;  
 And you, ye waters, roll,  
 Till, like a sea of glory,  
 It spreads from pole to pole;  
 Till o'er our ransom'd nature,  
 The Lamb for sinners slain,  
 Redeemer, King, Creator,  
 In bliss returns to reign

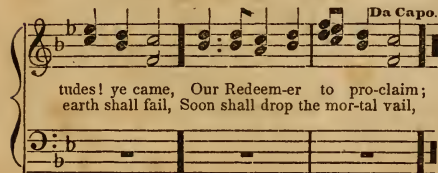
( L )



1. { Hap - py an - gels! still ye dwell In you worlds of glo - ry ; } Shin-ing mul - ti-  
 { And in joy - ous an-them swell Love's re-deem-ing sto - ry. }

2. { An - gels sing a - gain with man, Swell our strain of glo - ry ; } Soon our stay on  
 { Shout with us the won-drous plan, Love's re-deem-ing sto - ry. }

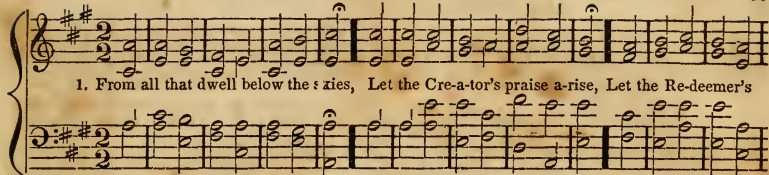
Still your song is just the same, Glo - ry, glo - ry, glo - ry.  
 Then in song and voice we'll hail, Glo - ry, glo - ry, glo - ry.



Da Capo.

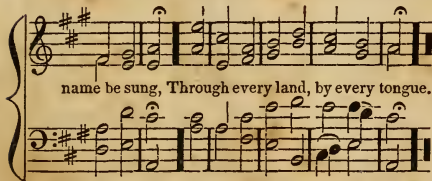
tudes! ye came, Our Redeem-er to pro-claim;  
 earth shall fail, Soon shall drop the mor-tal vail,

3.  
 Christ, our Lord, the *theme*, the *song*,  
 Then no more the stranger,  
 Welcom'd by the shining throng,  
 In lone Bethlehem's manger.  
 Robed in peerless majesty,—  
 Soon our eyes shall also see,  
 Then we'll cry, "Tis He, 'Tis he,  
 Glory, glory, glory."



1. From all that dwell below the skies, Let the Cre-a-tor's praise a-rise, Let the Re-deemer's

2. E - ter-nal are thy mercies, Lord, Eternal truth attends thy word, Thy name shall sound from



name be sung, Through every land, by every tongue.

shore to shore, Till suns shall rise and set no more.

DOXOLOGIES.

1. Praise God from whom all blessings flow;  
Praise him all creatures here below;  
Praise him above, ye heavenly host,  
Praise Father, Son, and Holy Ghost.
2. To God the Father, God the Son,  
And God the Spirit, three in One,  
Be honor, praise, and glory given,  
By all on earth, and all in heaven.

## ALL IS WELL.

Not too fast.

1. What's this that steals, that steals up-on my frame? Is it death! Is it death! }  
 That soon will quench, will quench this vi-tal flame? Is it death! Is it death! }

2. Weep not, my friends, my friends weep not for me, All is well—All is well: }  
 My sins are par - don'd par-don'd I am free, All is well—All is well. }

If this be death, I soon shall be, From eve - ry pain and sor-row free, I  
 Theres not a cloud that doth a-rise, To hide my Sa - vior from my eyes, I

The musical score consists of two staves, Treble and Bass, in the key of D major (two sharps). The melody is written in a simple, hymn-like style. The lyrics are written below the notes, with some words grouped by brackets. The piece ends with a double bar line.

shall the King of glo - ry see, All is well— All is well.  
 soon shall mount the up - per skies, All is well— All is well.

## 3.

Tune, tune your harps, your harps, ye saints  
 All is well—All is well. [in glory,  
 I will rehearse, rehearse the pleasing story,  
 All is well—All is well.  
 Bright angels are from glory come,  
 They're round my bed, they're in my room,  
 They wait to wait my spirit home.  
 All is well—All is well.

## 4.

Hark, hark! my Lord, my Lord and Master  
 All is well—All is well. [calls me,  
 I soon shall see, shall see his face in glory  
 All is well.—All is well.

Farewell, dear friends, adieu, adieu!  
 I can no longer stay with you,  
 My glittering crown appears in view,  
 All is well—All is well.

## 5.

Hail, hail, all hail! all hail! ye blood-wash'd  
 Saved by grace—Saved by grace. [throng;  
 I've come to join, to join your rapturous song,  
 Saved by grace—Saved by grace,  
 All, all is peace and joy divine,  
 And heaven and glory now are mine;  
 O, halleluiah to the Lamb.  
 All is well—All is well.

**Spirited****REJOICE, OR MILLENIUM.****Bolldieu.**

1. Re - joice, re - joice, The summer months are coming, Re - joice, re - joice, the

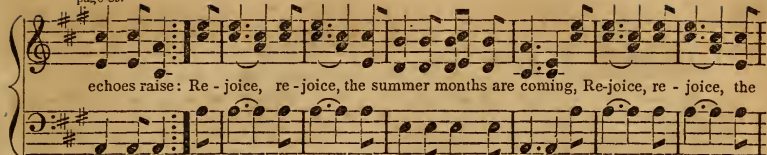
2. Re - joice, re - joice, The bud-ding flow'rs are bursting, Re - joice, re - joice, their  
 3. Re - joice, re - joice, When summer days are pass-ing, Re - joice, re - joice, for

For the MILLENIUM HYMN omit this strain and sing the one at the bottom of

birds be-gin to sing; When joy bursts out in songs of praise, And hills re-sound-ing

fragrance fills the air; When ro - ses bloom, and dai-sies grow, And glo - ries twine, and  
 sweets that they impart; The cool - ing morn, the sun - ny day, Which balmy eve - ning

page 89.

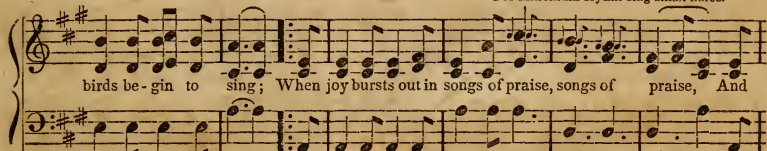


echoes raise: Re - joyce, re - joyce, the summer months are coming, Re-joyce, re - joyce, the

vio-lets blow. Re - joyce, re - joyce, the budding flow'rs are bursting, Re-joyce, re - joyce, their

wears a-way. Re - joyce, re-joyce, when summer days are passing, Re - joyce, re - joyce, for

For Millenium Hymn sing small notes.



birds be - gin to sing; When joy bursts out in songs of praise, songs of praise, And

fragrance fills the air; When roses bloom and daisies grow, dai - sies grow, And

sweets that they im - part; The cooling morn, the sun - ny day, sun - ny day, Which

## REJOICE, OR MILLENIUM—Continued.

hills re-sound-ing e-choes raise, And hills re-sound-ing e-choes raise. Re - joyce, re-  
glo-ries twine, and vio-lets blow, And glo - ries twine, and violets blow. Re - joyce, re-  
balm-y eve-ning wears away, Which balm-y eve-ning wears away. Re - joyce, re-

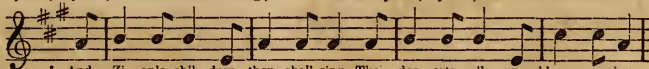
joyce, the summer months are coming, Re-joyce, re - joyce, the birds be-gin to sing.  
joyce, the budding flow'rs are bursting, Re-joyce, re - joyce, their fragrance fills the air.  
joyce, when summer days are passing, Re-joyce, re - joyce, for sweets that they im - part.



1. Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, the wilderness shall bloom,  
 \* And Zion's children then shall sing,  
 The deserts all are blossoming:  
 Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, the wilderness shall bloom,  
 The Gospel banner, wide unfurl'd,  
 Shall wave in triumph o'er the world;  
 And every creature, bond and free,  
 Shall hail the glorious jubilee:  
 Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, the wilderness shall bloom.
2. Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, Jerusalem shall sing;  
 † From Zion shall the law go forth,  
 And all shall hear from south to north:  
 Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, Jerusalem shall sing;

And truth shall sit on every hill,  
 And blessings flow in every rill,  
 And praise shall every heart employ,  
 And every voice shall shout with joy:  
 Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, Jerusalem shall sing.

3. Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, the Prince of Peace shall reign,  
 ‡ And lambs shall with the leopard play,  
 For nought shall harm in Zion's way:  
 Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, the Prince of Peace shall reign.  
 The sword and spear, of needless worth,  
 Shall prune the tree and plow the earth,  
 And peace shall smile from shore to shore,  
 And nations shall learn war no more:  
 Rejoice, rejoice, the promised time is coming,  
 Rejoice, rejoice, the Prince of Peace shall reign.



• And Zi - on's chil - dren then shall sing, The des - erts all are blos - som - ing.  
 † From Zi - on shall the law go forth, And all shall hear from south to north.  
 ‡ And lambs shall with the leap - ard play For none shall harm in Zi - on's way.

( M )

## THE RISING SUN.

Familiar Air

1. Array'd in robes of morn-ing, His daily course to run, The world with light a-

2. With grate-ful hearts and voices, We hail thy kindly rays; All na-ture now re-

3. O shed thy radiance o'er us, And cheer each youth-ful mind; Like thee, our God is

dorning, Behold the ri-sing sun.

4. Then let our hearts with gladness,  
Now celebrate his praise;  
Whose light from sin and darkness,  
Our every heart can raise.

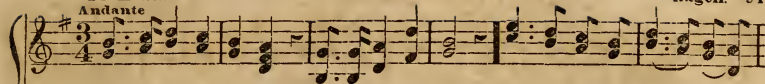
5. O God of our Salvation,  
Send thy rich grace abroad!  
Till every tribe and nation,  
Shall know and serve the Lord.

joice, And sing thy Maker's praise.  
glorious, Like thee our God is kind.

# THE SETTING SUN. 6's & 5 s.

Nagell. 91

Andante

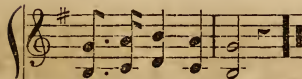


1. How I love to see thee, Golden evening sun! How I love to see thee,



2. Sweetly thou re-call-est Childhood's joyous days; Hours when I so fond - ly

3.



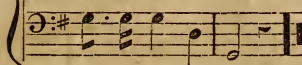
When the day is done.

When in tranquil glory,  
Thou didst sink to rest,  
Then what heav'nly rapture,  
Fill'd my burning breast.

5.

Thus I wish'd in childhood,  
When I gazed on thee!  
Wish'd my heav'nly path-way  
Like thine own might be .

4.

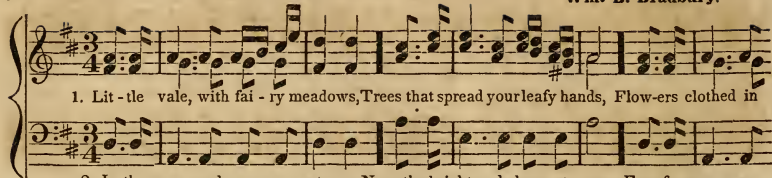


Watch'd thy evening blaze.

Were it mine thus brightly,  
Virtue's race to run;  
Mine to sleep so sweetly  
When my work is done.

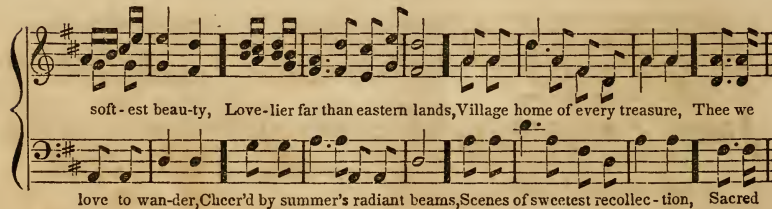
6.

Still I love to see thee,  
Golden evening sun!  
Evermore to see thee,  
When the day is done.



1. Lit - tle vale, with fai - ry meadows, Trees that spread your leafy hands, Flow - ers clothed in

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.



2. In thy green and sun - ny pastures, Near thy bright and glassy streams, Free from care we

soft - est beau - ty, Love - lier far than eastern lands, Village home of every treasure, Thee we

love to wan - der, Cheer'd by summer's radiant beams, Scenes of sweetest recollec - tion, Sacred

The second system of music continues the melody from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a time signature of 3/4. The lyrics continue below the staves, maintaining the same format with hyphens for syllables across measures.

The musical score consists of two staves, treble and bass, with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff. The lyrics are: "sing in strains of pleas-ure, Vil-lage in the si-lent vale, Love-ly vil-lage! thee we hail. to the soul's reflection, Vil-lage in the si-lent vale, Love-ly vil-lage! thee we hail."

sing in strains of pleas-ure, Vil-lage in the si-lent vale, Love-ly vil-lage! thee we hail.

to the soul's reflection, Vil-lage in the si-lent vale, Love-ly vil-lage! thee we hail.

1

Hark! what mean those holy voices,  
 Sweetly sounding through the skies;  
 Lo! th' angelic host rejoices;  
 Heavenly halleluiahs rise.  
 Hear them tell the wondrous story,  
 Hear them chant in hymns of joy,  
 Glory in the highest—glory!  
 Glory be to God most high!

2.

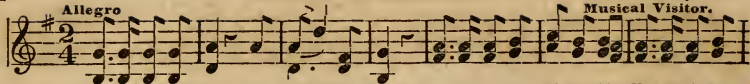
Christ is born, the great Anointed,  
 Heav'n and earth his praises sing!  
 Oh receive whom God appointed,  
 For your Prophet, Priest, and King.  
 Haste, ye mortals, to adore him;  
 Learn his name and taste his joy;  
 Till in heav'n ye sing before him,  
 Glory be to God most high.

## AURORA BOREALIS.

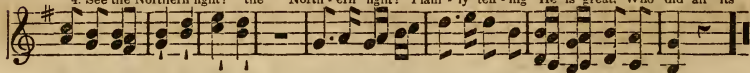
L. Mason.

Musical Visitor.

Allegro



1. See the Northern light! the North - ern light! To the ze - nith of the skies, How the glowing  
 2. See the Northern light! the North - ern light! See the dark cloud round the base, Brilliant streaks from  
 3. See the Northern light! the North - ern light! Like the dawning day it shines, Shooting stream with  
 4. See the Northern light! the North - ern light! Plain - ly tell - ing He is great, Who did all its

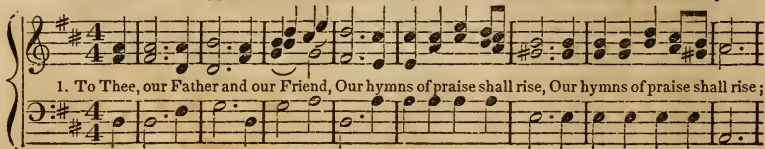


col - umns rise! brightly gleaming,  
 place to place, Ever chang - ing,  
 stream combines, Brightly gleaming,  
 beams cre - ate, Never changing,

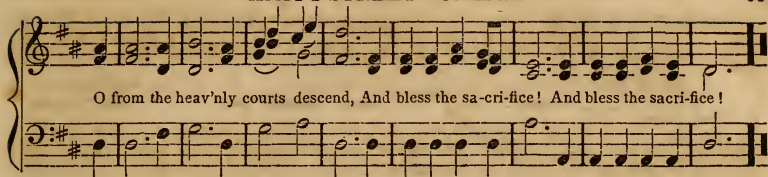
Brightly gleaming, Brightly gleaming Through the veil of night.  
 Ev - er chang - ing, Ever changing, Now 'tis dim, now bright.  
 Brightly gleaming, Brightly gleaming, Through the veil of night.  
 Nev - er chang - ing, Never changing, Source of life and light.

## AMITY STREET. C. M.

Wm. B. Bradbury



1. To Thee, our Father and our Friend, Our hymns of praise shall rise, Our hymns of praise shall rise;



O from the heav'nly courts descend, And bless the sa-cri-fice ! And bless the sacri-fice !

2.

While through our land fair freedom's song,  
Our fathers raise to thee ;  
Our accents shall the notes prolong,  
For we, their sons, are free !

3.

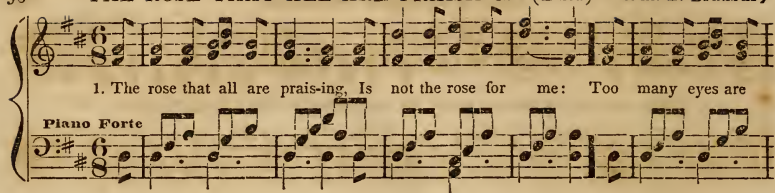
The past with blessings from thy hand,  
Was richly scatter'd o'er ;  
As numerous as the countless sand  
That spreads the ocean shore.

4.

O may the future be as bright,  
Nor be thy favors less ;  
Resplendent with the glorious light  
Of peace and happiness.

5.


On earth prepare us for the skies ;  
And when our life is o'er,  
Let us to purer mansions rise,  
And praise thee evermore.



1. The rose that all are prais-ing, Is not the rose for me: Too many eyes are

**Piano Forte**

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a duet style with two parts. The lyrics are written below the top staff, and the piano forte instruction is placed below the bottom staff.



gaz-ing Up - on the cost-ly tree: But there's a rose in yonder glen, That shuns the

This system contains the next two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a duet style with two parts. The lyrics are written below the top staff.



The musical score is written on two staves, Treble and Bass, with a key signature of one sharp (F#). The lyrics are written below the staves. The melody is primarily in the Treble staff, with the Bass staff providing a harmonic accompaniment. The lyrics are: "gaze of oth - er men, For me its blos - soms rais - ing, Oh! that's the rose for me."

2.

The gem a king might covet,  
Is not the gem for me;  
From darkness who would move it,  
Save that the world may see!  
But I've a gem that shuns display,  
And next my heart worn every day,  
So dearly do I love it;  
Oh! that's the gem for me.

3.

Gay birds in cages pining,  
Are not the birds for me;  
Those plumes so brightly shining,  
Would fain fly off from thee:  
But I've a bird that gayly sings;  
Tho' free to rove, she folds her wings,  
For me her flight resigning;  
Oh! that's the bird for me.

## THE PILOT.

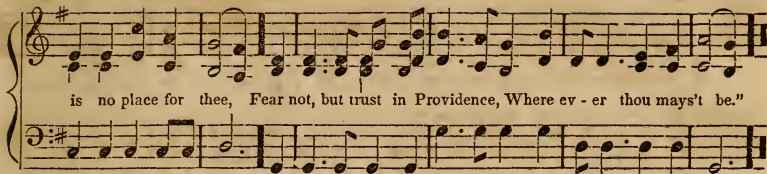
Slow and expressive.

1. O Pi - lot, 'tis a fear - ful night; There's danger on the deep; I'll come and pace the

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of eighth and sixteenth notes, with some rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes.

deck with thee, I do not dare to sleep: "Go down;" the sail - or cried, "go down; This

The second system of music continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and 4/4 time. The lyrics continue below the staves.



2.

Ah! Pilot, dangers often met,  
 We all are apt to slight;  
 And thou hast known these raging waves,  
 But to subdue their might:  
 "Oh! tis not apathy," he cried,  
 "That gives this strength to me;  
 Fear not, but trust in Providence,  
 Where ever thou may'st be."

3.

On such a night the sea engulf'd  
 My father's lifeless form;  
 My only brother's boat went down  
 In just so wild a storm:  
 And such, perhaps, may be my fate;  
 But still I say to thee,  
 "Fear not, but trust in Providence  
 Where ever thou may'st be."

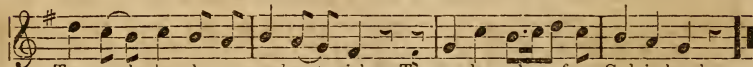
## GERMAN WATCHMAN'S SONG.\*

Arranged for "The Young Choir."

Solo.



1. Hark! ye neigh - bors, and hear me tell— *Ten* now strikes on the bel - fry bell!  
 2. Hark! ye neigh - bors, and hear me tell— *Ele - ven* sounds on the bel - fry bell!

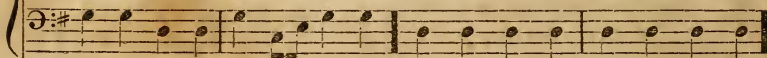


Ten are the ho - ly com-mandments giv'n, To man be - low, from God in heav'n.  
 Eleven A - pos-tles of ho - ly mind, Taught the Gos - pel to man - kind.

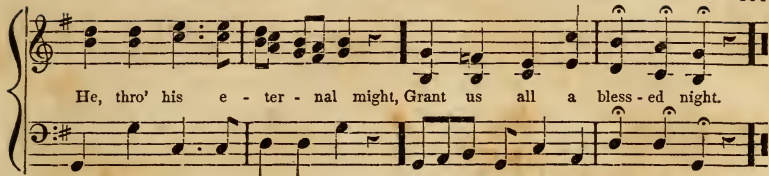
Chorus



Hu - man watch from harm can't ward us, God will watch and God will guide us,  
 Hu - man watch, &c.



\* Among the watchmen in Germany, a singular custom prevails of chanting devotional hymns during the night. The above is a specimen; the several stanzas being chanted, as the hours of the night are successively announced.



3.

Hark! ye neighbors, and hear me tell—  
*Twelve* resounds from the belfry bell!  
 Twelve disciples to Jesus came,  
 Who suffer'd for their SAVIOR's name.  
 Human watch, &c.

4.

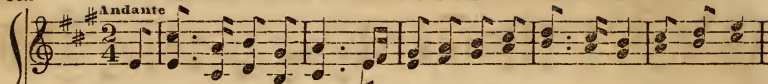
Hark! ye neighbors, and hear me tell—  
*One* has peal'd on the belfry bell!  
 One GOD above, one LORD indeed,  
 Who bears us forth in hour of need.  
 Human watch, &c.

5.

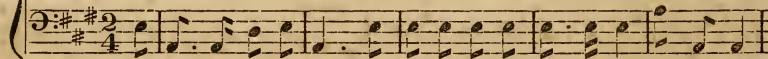
Hark! ye neighbors, and hear me tell—  
*Two* resounds from the belfry bell!  
 Two paths before mankind are free,  
 Neighbor, choose the best for thee.  
 Human watch, &c.

6.

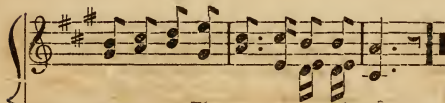
Hark! ye neighbors, and hear me tell—  
*Three* now sounds on the belfry bell!  
 Threelfold reigns the Heav'nly Host,  
 FATHER, SON, and HOLY GHOST!  
 Human watch, &c.



1. The earth is beau-ti-ful; With rich-est pleasures running o'er; Man and beast



2. Al-though a vale of tears, The God of love hath made it fair; Fair and good,



free-ly feast, The earth is beau-ti-ful.



it hath stood, And shall thro' future years.

3.

He spreads the flowery field;  
He pours the rain—the golden light;  
Sweet the sun, to each one,  
He stands in all reveal'd.

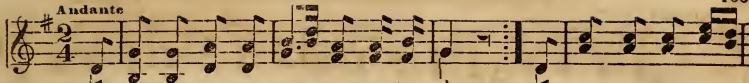
4.

His love to us is clear—  
Tho' sun may scorch—or tempest beat,  
Be content—all's well meant,  
Then banish every fear.

LOVELY ROSE.

103

Andante

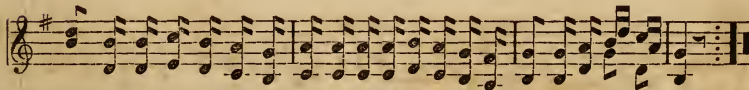


1. { Of late so brightly glow - ing, Lovely Rose, }  
 { We here be-held thee grow - ing, Lovely Rose ; }
2. { The blast too rude-ly blow-ing, Love-ly Rose, }  
 { Thy ten - der form o'er - throw - ing, Lovely Rose ; }
3. { No fresh'ning dew of morn - ing, Lovely Rose, }  
 { Thy in - fant buds a - dorn - ing, Lovely Rose ; }

Thou seem'st some an - gel's

A - las! hath laid thee

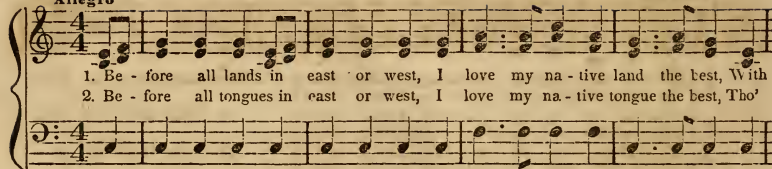
To thee shall day re-



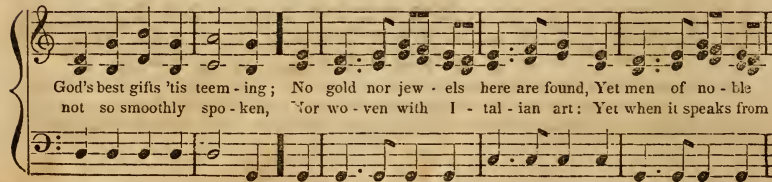
care, Summer's breath was warm around thee, Summer's beam with beauty crown'd thee, So sweetly fair.

low. Now a - mid thy na - tive bed, Envious weeds, with branches spread, Unkindly grow.

store. Zephyrs soft, that late caress'd thee, Evening smiles, that parting bless'd thee, Return no more.

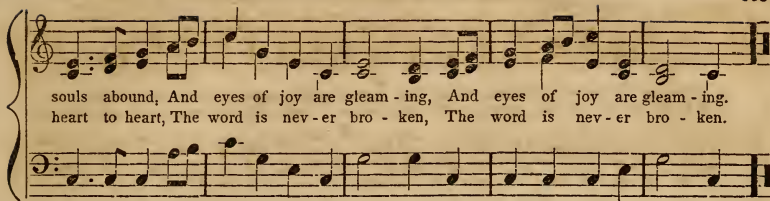
*Allegro*

1. Be - fore all lands in east or west, I love my na - tive land the best, With  
2. Be - fore all tongues in east or west, I love my na - tive tongue the best, Tho'



God's best gifts 'tis deem - ing; No gold nor jew - els here are found, Yet men of no - ble  
not so smoothly spo - ken, Nor wo - ven with I - tal - ian art: Yet when it speaks from





souls abound, And eyes of joy are gleam - ing, And eyes of joy are gleam - ing.  
 heart to heart, The word is nev - er bro - ken, The word is nev - er bro - ken.

3.

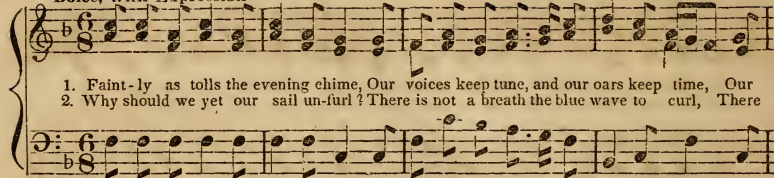
Before all people east or west,  
 I love my countrymen the best,  
 A race of noble spirit:—  
 A sober mind, a generous heart,  
 To virtue train'd, yet free from art,  
 They from their sires inherit.  
 They from, &c.

4.

To all the world I give my hand,  
 My *heart* I give my native land;  
 I seek her good, her glory:  
 I honor every nation's name,  
 Respect their fortune and their fame,  
 But I love the land that bore me.  
 But I love, &c.

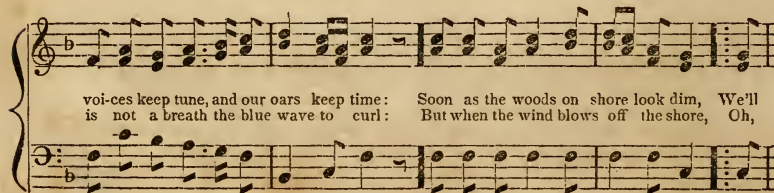
## CANADIAN BOAT SONG.

Arranged for this work.

*Dolce, with Expression*

1. Faint-ly as tolls the evening chime, Our voices keep tune, and our oars keep time, Our  
2. Why should we yet our sail un-furl? There is not a breath the blue wave to curl, There

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staff, with the first line of the melody corresponding to the first line of the lyrics.



voi-ces keep tune, and our oars keep time: Soon as the woods on shore look dim, We'll  
is not a breath the blue wave to curl: But when the wind blows off the shore, Oh,

The second system of musical notation continues the melody and bass line from the first system. The lyrics are written below the staff, with the second line of the melody corresponding to the second line of the lyrics.

## CANADIAN BOAT SONG—Continued.

107

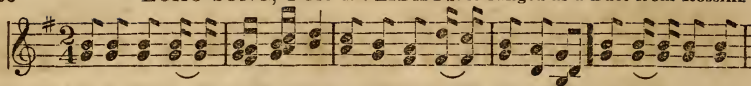
cheerful - ly sing our part-ing hymn! Row, brothers, row, the stream runs fast, The  
sweetly we'll rest our wea - ry oar. Blow, breezes, blow, the stream runs fast, The

Dim  $\text{F}$   
Piano Forte

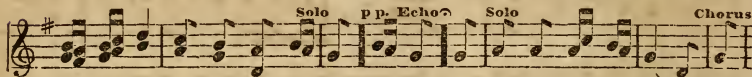
rapids are near, and the daylight's past. The rapids are near, and the daylight's past.  
rapids are near, and the daylight's past. The rapids are near, and the daylight's past.

Dim  $\text{F}$

## ECHO SONG, FOR HOLIDAYS. Arranged as a Duet from Rossini.



1. Up the hills on a bright sunny morn, Voices clear as the bu - gle horn, List to the echoes
2. Now by streamlets pear - ly, pure, Here we wan - der free, secure, See how the rippling
3. Now thro' sha - dy vale and grove, Joyous, hap - py, here we rove; List to the songster's
4. Happy School Boy, cease to roam, Turn thee to thy joy - ful home, Smiles shall cheer the



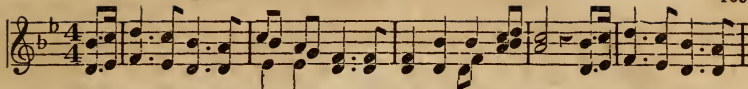
as they flow, Here we go, We go — We go! Come, fol - low, fol - low me; We'll  
 wa - ters flow, On they go, they go — they go! Come, fol - low, fol - low me, &c.  
 cheer - ful lay — Happy day, hap - py day, happy day! Come, fol - low, fol - low me, &c.  
 close of day, Home a - way — a - way, a - way! Come, fol - low, fol - low me, &c.



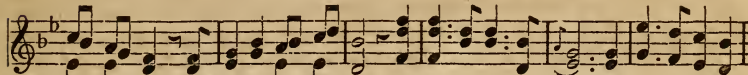
come, we'll come with glee Hoo - ra! hoo - ra! we're free, We'll fol - low, fol - low thee. End with p p Echo

# THE DYING ROSE.

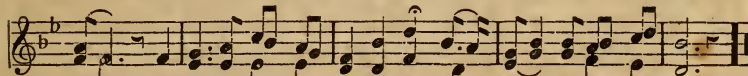
109



1. I heard a sigh, a mourn-ful sigh, Come from a dy - ing rose ; It spoke, and soon I
2. One morn-ing, when the ris - ing sun, In match-less beau - ty shone, A sud - den storm broke
3. For three long days I've lan-guish'd here ; I have not long to stay ; Hear then my last, my
4. Then ceased its dy - ing strains, and soon The flow - 'ret was no more ; But in my mind its



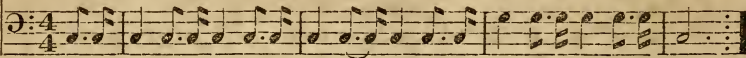
heard it say, My life is near its close, My life is near its close, My life is near its  
 off my stalk, And hith-er I was blown, And hith-er I was blown, And hith-er I was  
 dy - ing words, "O trust not in to - day," O trust not in to - day, O trust not in to -  
 pre - cepts wise, I shall for - ev - er store, I shall for ev - er store, I shall for ev - er



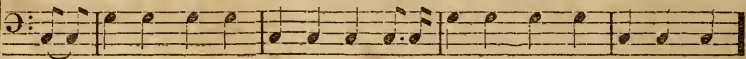
close : It spoke, and soon I heard it say, My life is near its close.  
 blown : A sud-den storm broke off my stalk, And hith-er I was blown.  
 day : Hear then my last, my dy - ing words, O trust not in to - day.  
 more : But in my mind its pre-cepts wise, I shall for - ev - er store.

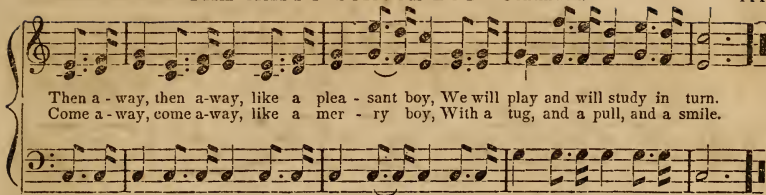


1. { I'll a - way, I'll a-way, like a plea - sant boy, For my task I so quick-ly can learn - }  
 { I'll not stay, come away; it shall be my joy, To my work with good will to re - turn. }  
 2. { Who's afraid, who's afraid of a lit - tle toil, Or to work in the rain or the sun? }  
 { Study hard, study hard, 'tis but for a while, And your work will the sooner be done. }



The hour is up, the time is past, When the heart is glad, — time flies so fast;  
 When the heart's con - tent, the mind is clear, When the sun shines out, the scene 'twill cheer;





Then a - way, then a-way, like a plea - sant boy, We will play and will study in turn.  
Come a - way, come a-way, like a mer - ry boy, With a tug, and a pull, and a smile.

3.

4.

When I play, I will play, like a pleasant boy,  
And my play shall be cheerful and free;  
When I work, I will work, like a Yankee boy,  
With a right good will it shall be:  
At work or play, endeavor still,  
To do it all with right good will;  
Then away, then away, O Yankee boy,  
With a smile, and a pull, all so free.

Let's away with a cheer, with a glad hoo-ra!  
Like a man I will toe to the mark; [door,  
Leave my play—all my play at the school-room  
With a heart like a cheerful lark:  
And I will work all the time I'm there,  
I'll keep each rule, and I'll work with care,  
Come away, haste away, there's the school-bell,  
hark!  
I will try to be first on the floor.

1. Our cot was shelter'd in a wood, And near a lake's green margin stood; A mountain bleak be -

Accomp't

The first system of the musical score for 'The Orphan Boys' (Duet). It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a duet style, with notes often beamed together in pairs. The lyrics are written below the staves, with hyphens indicating syllables that span across bar lines. The first line of lyrics is '1. Our cot was shelter'd in a wood, And near a lake's green margin stood; A mountain bleak be -'. Below the first staff, the word 'Accomp't' is written, indicating the accompaniment part.

hind us frown'd, Whose top the snow in sum - mer crown'd; But pastures rich, and

The second system of the musical score continues the duet. It also consists of two staves in treble and bass clefs with a key signature of one flat and a 6/8 time signature. The lyrics for this system are 'hind us frown'd, Whose top the snow in sum - mer crown'd; But pastures rich, and'. The musical notation continues with similar beamed notes and rests, maintaining the duet structure.



# THE ORPHAN BOYS—Continued.

113

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The lower staff is in bass clef with a key signature of one flat. It provides a harmonic accompaniment using chords and moving lines. The lyrics are written below the staves.

warm to boot, Lay smiling at the mountain's foot; There first we frolick'd hand in hand, hand in hand,

The second system of the musical score continues the melody and accompaniment from the first system. The notation and key signature remain consistent. The lyrics conclude with a final phrase. Below the system, the instruction '(P)' is printed.

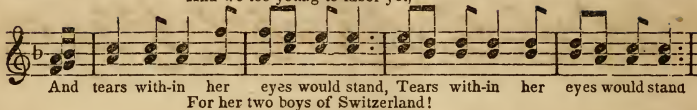
hand in hand, Two infant boys of Switzerland! Two infant boys of Swit-zer-land!

(P)

## THE ORPHAN BOYS—Continued.

2.

When scarcely old enough to know  
 The meaning of a tale of woe  
 'Twas then by mother we were told,  
 That father in his grave was cold!  
 That livelihoods were hard to get,  
 And we too young to labor yet,



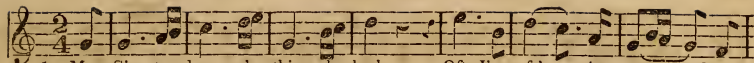
3.

But soon for mother as we grew,  
 We work'd as much as boys could do;  
 Our daily gains to her we bore,  
 But oh! she'll ne'er receive them more:  
 For long we watch'd beside her bed,  
 Then sobb'd to see her lie there dead;  
 And now we wander, hand in hand,  
 Two orphan boys of Switzerland!

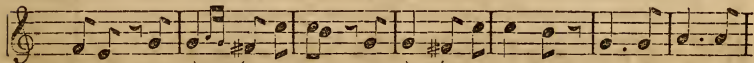
# MY SISTER DEAR. (Song.)

Auber.

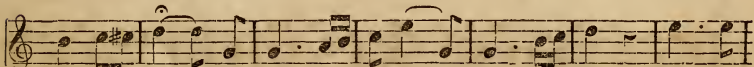
115



1. My Sis - ter dear, o'er this rude cheek, Oft I've felt the tear drop  
2. And now a - las! I weep a - lone By thee, my youth's dear friend, for-



stealing, When those mute looks have told the feel - ing, Heav'n de-nied thy  
saken, 'Mid thoughts that dark - est fears a - wa - ken, Trembling for thy



tongue to speak: And thou hadst com - fort in that tear, Shed for  
fate un - known: And vain - ly flows the bit - ter tear, Shed for



thee, my Sis - ter dear. Shed for thee, my Sis - ter dear.  
thee, my Sis - ter dear. Shed for thee, my Sis - ter dear.

Cheerfully

1. I've been sitting by the hill side, Lit-tle birds flew gay-ly round; What a sing-ing,  
2. I've been standing in the garden, Where the buzzing bees flew round, What a humming,

The first system of music consists of a treble and bass staff. The treble staff has a key signature of two flats (Bb, Eb) and a time signature of 2/4. It contains two staves of music, with the first staff having a 'Cheerfully' marking above it. The bass staff also has a key signature of two flats and a time signature of 2/4. The lyrics are written below the treble staff.

what a spring-ing, From their nest-lings to the ground, From their nestlings to the ground!  
go - ing, com-ing, As their ho - ney cells they found, As their ho - ney cells they found!

The second system of music continues the melody from the first system. It also consists of a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody of eighth and sixteenth notes, with some beamed sixteenth notes. The lower staff is in bass clef with the same key signature, featuring a simple accompaniment of eighth notes. The lyrics are written between the two staves.

What a sing - ing, what a spring - ing, From their nestlings to the ground.  
 What a hum - ming, go - ing, com - ing, As their hon - ey cells they found.

3.

I've been walking in the meadow,  
 Where the swallows sail o'er th' brook,  
 What a dipping, what a dripping,  
 It is droll enough to look.

4.

I've been wandering in the woodland,  
 Where the squirrels sport so free,  
 What a springing, running, leaping  
 Up and down the walnut tree!

5.

While all creatures are thus gayly,  
 Sporting in the beams of day,  
 Let me learn of them the lesson,  
 To be cheerful, brisk and gay.

6.

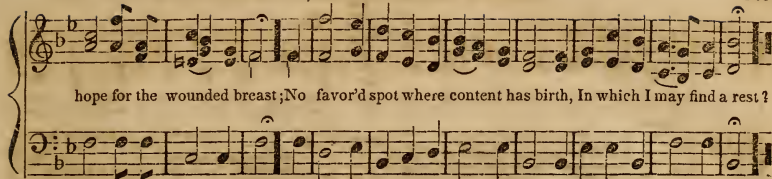
Cheerful neighbors soon will join us,  
 With the sun's last parting ray;  
 Then with singing, voices ringing,  
 Will we close a happy day.

1. Oh! had I wings like a dove, I would fly Away from this world of care; My soul would

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains a melody of eighth and sixteenth notes, with a repeat sign and a fermata over the final measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and sixteenth notes.

mount to the realms on high, And seek for a re-fuge there! But is there no ha - ven here on earth, No

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs with a key signature of one flat and a 3/4 time signature. The melody in the upper staff continues with similar rhythmic patterns, ending with a fermata. The bass staff continues the harmonic support.



2.

Oh! is it not written "believe and live,"  
 The heart by bright hope allured,  
 Shall find the comfort these words can give,  
 And be by its faith assured.  
 Then why should we fear the cold world's frown,  
 When truth to the heart has giv'n  
 The light of Religion to guide us on,  
 In joy to the paths of Heav'n?

3.

There is! there is!—in thy holy word,  
 Thy word which can ne'er depart;  
 There is a promise of mercy stored,  
 For the lowly and meek of heart.  
 "My yoke is easy, my burden light,  
 Then come unto me for rest;"  
 These are the words of promise stored,  
 For the wounded and wearied breast.

## BONNY BOAT. (Duet.)

1. O swift-ly glides the bon - ny boat, Just part-ed from the shore; And  
 2. We cast our lines in Lar-go bay, Our nets are float-ing wide; Our

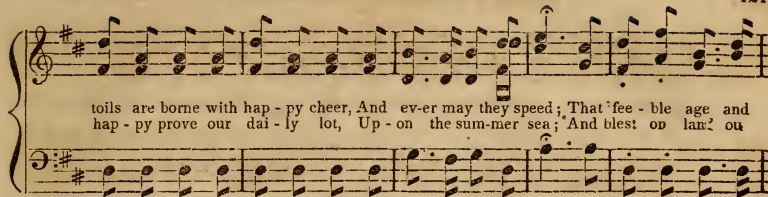
**Inst.**

The first system of the musical score for 'Bonny Boat' is a duet. It features a treble and bass staff with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff, with two verses. The first verse ends with 'And' and the second with 'Our'. The word 'Inst.' is written below the first line of the bass staff.

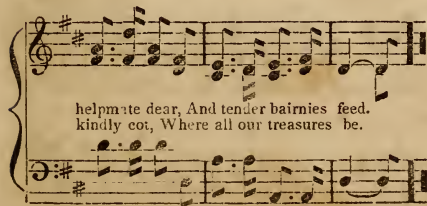
to the fish-er's cho - rus note, Soft moves the dip - ping oar : These  
 bon - ny boat with yield - ing sway, Rocks light - ly on the tide : And  
**Voice.**

The second system of the musical score continues the duet. It features a treble and bass staff with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff, with two verses. The first verse ends with 'These' and the second with 'And'. The word 'Voice.' is written below the second line of the bass staff.





toils are borne with hap - py cheer, And ev - er may they speed ; That fee - ble age and  
hap - py prove our dai - ly lot, Up - on the sum - mer sea ; And bles - ed lan - d' ou

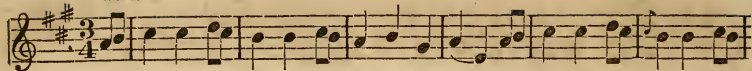


helpmate dear, And tender bairnies feed.  
kindly cot, Where all our treasures be.

3. The mermaid on her rock may sing,  
The witch may weave her charm ;  
Nor water sprite, nor eldric thing,  
The bonny boat can harm :  
It safely bears its scaly store,  
Through many a stormy gale ;  
While joyful shouts rise from the shore,  
Its homeward prow to hail.

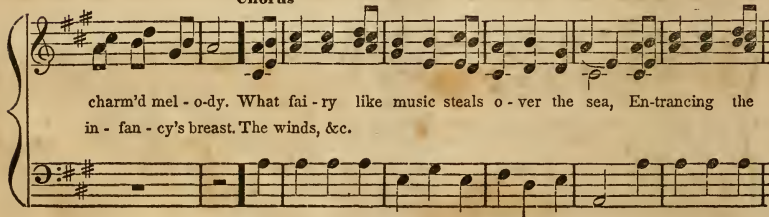
4. We cast our lines in Largo bay, &c.

Solo.

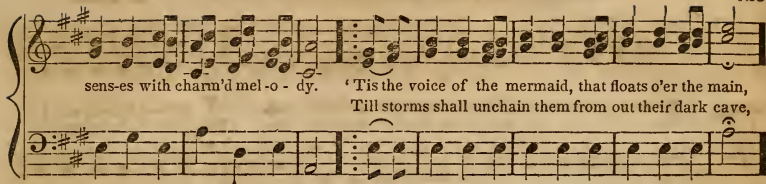


1. What fai - ry like mu - sic steals o - ver the sea, En - trancing the senses with  
2. The winds are all hush'd, and the waters at rest; They sleep like the passions in

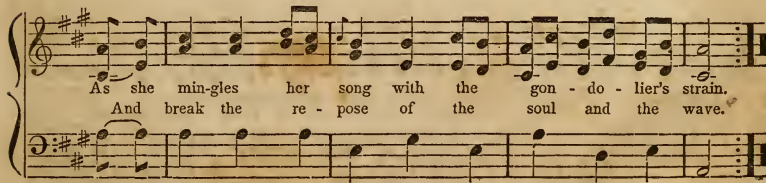
Chorus



charm'd mel - o - dy. What fai - ry like music steals o - ver the sea, En - trancing the  
in - fan - cy's breast. The winds, &c.



sens-es with charm'd mel-o - dy. 'Tis the voice of the mermaid, that floats o'er the main,  
Till storms shall unchain them from out their dark cave,



As she min-gles her song with the gon - do - lier's strain.  
And break the re - pose of the soul and the wave.

## WILD WOOD FLOWERS.

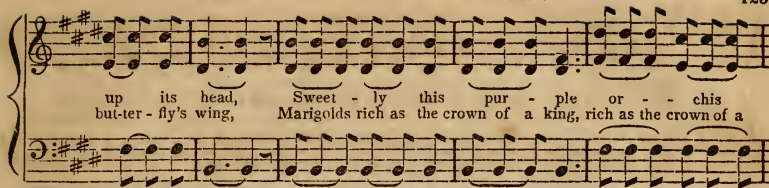
L. Mason

1. Flowers, wild wood flowers! In a shelter'd dell they grew; I hurried a-long and I  
 2. Flowers, love-ly flow-ers In the gar-den we may see; The rose is there with her

chanced to spy This small star flower with its silvery eye; Then this blue dai-sy peep'd  
 ru-by lip, Pinks the honey-bee loves to sip, Tu-lips, Tu-lips gay as a

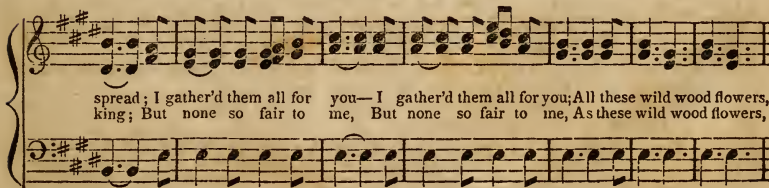
## WILD WOOD FLOWERS—Continued.

125



up its head, Sweet - ly this pur - ple or - - chis  
but-ter - fly's wing, Marigolds rich as the crown of a king, rich as the crown of a

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same key signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics are written below the staves, with some words grouped by brackets to indicate phrasing.



spread; I gather'd them all for you—I gather'd them all for you; All these wild wood flowers,  
king; But none so fair to me, But none so fair to me, As these wild wood flowers,

The second system of the musical score continues the melody from the first system. It also consists of two staves in treble and bass clefs with a key signature of three sharps. The melody continues with similar rhythmic patterns. The lyrics are written below the staves, with some words grouped by brackets.

## WILD WOOD FLOWERS—Continued.

Sweet wild wood flowers—All these wild wood flowers, Sweet wild wood flowers.  
Sweet wild wood flowers, As these wild wood flowers, Sweet wild wood flowers.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melody with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

## EVENING PARTING HYMN.

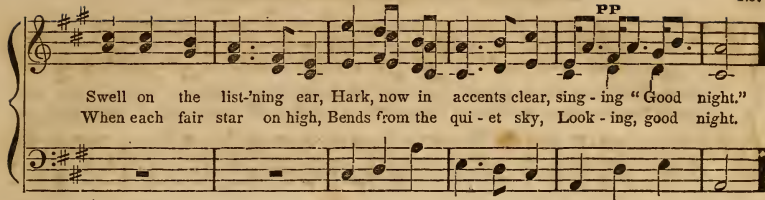
From Kingsley's Social Choir,  
by permission—Music by Boieldieu.

**Moderato**

**Duet.**

**M F** { Bright be our part-ing where, brightly we've met; } Tones that we love to hear,  
1. { Voi - ces of mu - sic are e - cho - ing yet; }  
2. { Swift speed the moments of meet - ing with you, } Bright as still wa - ters lie,  
{ Hours that enjoyment has tinged as they flew, }

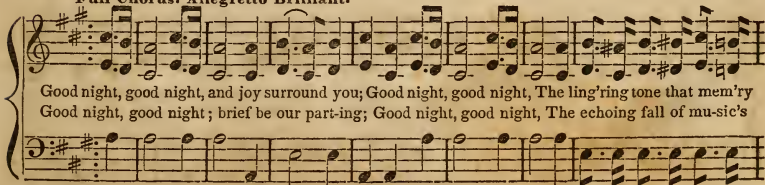
The musical score for the duet is written on two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melody with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are written below the staves, with the first two lines of the duet corresponding to the first two staves of music.



The first system of the musical score is written for piano. It features a treble and bass staff joined by a brace on the left. The key signature has two sharps (F# and C#). The melody is primarily in the treble staff, with some accompaniment in the bass staff. A **pp** (pianissimo) dynamic marking is placed above the treble staff. The lyrics are written below the staves.

**pp**

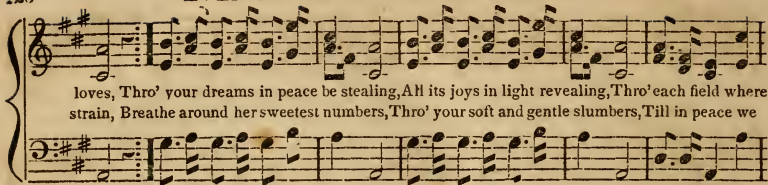
Swell on the list'ning ear, Hark, now in accents clear, sing - ing "Good night."  
When each fair star on high, Bends from the qui - et sky, Look - ing, good night.

**Full Chorus. Allegretto Brilliant.**

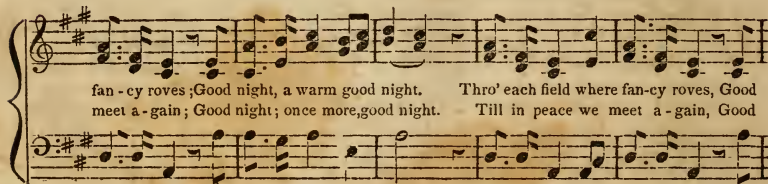
The second system of the musical score is for the 'Full Chorus' section. It continues with the same treble and bass staff arrangement and key signature. The tempo and mood are indicated as 'Allegretto Brilliant'. The melody is more active, with many sixteenth and thirty-second notes. The lyrics are written below the staves.

Good night, good night, and joy surround you; Good night, good night, The ling'ring tone that mem'ry  
Good night, good night; brief be our part-ing; Good night, good night, The echoing fall of mu-sic's

## EVENING PARTING HYMN—Continued.



loves, Thro' your dreams in peace be stealing, All its joys in light revealing, Thro' each field where  
strain, Breathe around her sweetest numbers, Thro' your soft and gentle slumbers, Till in peace we



fan - cy roves ; Good night, a warm good night. Thro' each field where fan-cy roves, Good  
meet a - gain ; Good night ; once more, good night. Till in peace we meet a - gain, Good



night, a warm good night. Good night, good night, And joy surround you, Good night, good night; once more, good night. Good night, good night, And joy, &c.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes, including a repeat sign. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the staves, aligned with the musical phrases.

night, The ling'ring tone that mem'ry loves Good night, good ni - - - ght.

( R )

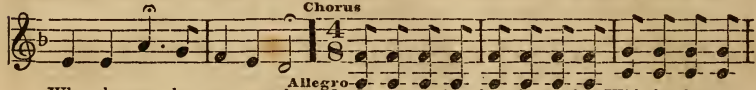
The second system of the musical score continues the piece. The upper staff features a melodic line with a key signature change to one sharp (F#) and dynamic markings: **P** (Piano) and **Diminuendo PP** (Diminuendo Pianissimo). It includes a repeat sign and a long note with a fermata. The lower staff provides accompaniment, with a repeat sign and a long note with a fermata. The lyrics "night, The ling'ring tone that mem'ry loves Good night, good ni - - - ght." are written below the staves. A rehearsal mark "( R )" is placed below the first measure of the lower staff.

Solo. Slow.



1. Spring, where are you waiting now, Why are you so long un-felt? Winter went a month ago,

Chorus



When the snow be-gan to melt.

Allegro

2. I am coming, lit-tle maiden, With the pleasant

3. I am coming, I am coming! Hark! the lit-tle

4. Hark, the lit-tle lambs are bleating, And the caw-ing

5. See the yellow catkins cov-er, All the slen-der

6. Lit-tle maiden, look around thee, Green and flow'ry



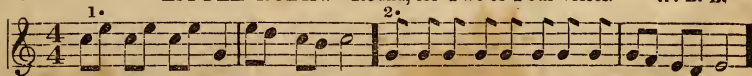
sunshine laden; With the honey for the bee, With the blossom for the tree, With the flower and  
bee is humming; See the lark is soaring high, In the bright and sunny sky; And the gnats are  
rooks are meeting, In the elms a noisy crowd, And all birds are singing loud, And the first white  
wil-lows over, And on mossy banks so green, Star-like primroses are seen; And their clust'ring  
fields surround thee; Every lit-tle stream is bright; All the orchard trees are white; And each small and



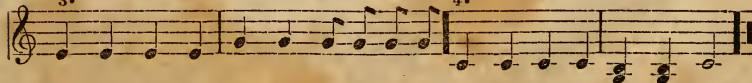
with the leaf, 'Till I come the time is brief, 'Till I come the time is brief.  
 on the wing: Lit - tle maid-en now is spring, Lit - tle maid-en, now is spring.  
 but - ter - fly, In the sun goes flit-ting by, In the sun goes flit-ting by.  
 leaves be - low, White and purple violets blow, White and purple violets blow.  
 wav - ing shoot, Has for theesweet flower or fruit, Has for theesweet flower or fruit.

LITTLE ROBIN. Round, for Two or Four voices.

W. B. B.



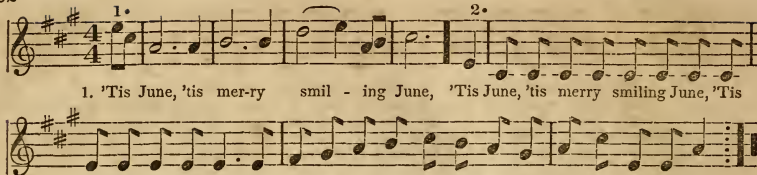
1. Lit - tle Rob - in, wel - come here, Welcome, welcome, welcome to my fru - gal cheer;  
 3.



Win - ter chills thy mos - sy bed, Oh, ho, ho, Come then dai - ly and be fed.

## ROUND FOR TWO VOICES.\*

W. B. B.



1. 'Tis June, 'tis mer-ry smil - ing June, 'Tis June, 'tis merry smiling June, 'Tis

blushing summer now, The rose is red, the bloom is dead, The fruit is on the bough.

2.

'Tis June, 'tis merry laughing June,  
There's not a cloud above:  
The air is still o'er heath and hill,  
The balrush does not move.

3.

The pensive willow bends to kiss  
The streams so deep and clear:  
While purling ripples gliding on,  
Bring music to mine ear.

4.

The mower whistles o'er his toil,  
The emerald grass must yield;  
The sythe is out, the swath is down,  
There's incense in the field.

5.

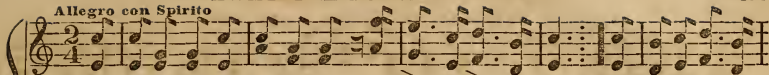
Oh, how I love to calmly muse,  
In such an hour as this;  
To nurse the joy creation gives  
In purity and bliss.

\* Sing each stanza two or three times in succession.

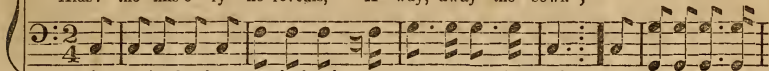
# AWAY THE BOWL

133

*Allegro con Spirito*



1. Our youthful hearts with Temp'rance burn, A - way, a-way the bowl; } Fare well to rum, and  
 From dram-shops all, our steps we turn, A - way, a-way the bowl. }  
 2. See how the staggering drunkard reels! A - way, away the bowl. } His children grieve, his  
 Alas! the mis-e - ry he reveals, A - way, away the bowl. }



Away the bowl, away the bowl, away, away the bowl.  
 Away the bowl, away the bowl, away, away the bowl.

**Da Capo**



all its harms, Farewell the winecup's boasted charms,  
 wife in tears! How sad this once bright home appears!

3.  
 (Boys.) We drink no more nor buy nor sell,  
 Away, away the bowl;  
 (Girls.) The drunkard's offers we repel,  
 Away, away the bowl.  
 (All.) United in a temp'rance band,  
 We're join'd in heart we're join'd in  
 hand,  
 Away, the bowl, away the bowl, away,  
 away the bowl.

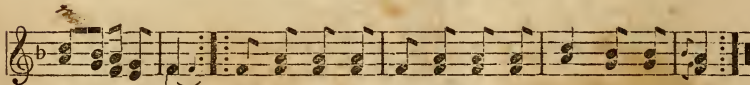


## WILL YOU COME TO THE SPRING?

TEMPERANCE SONG FOR YOUNG LADIES.

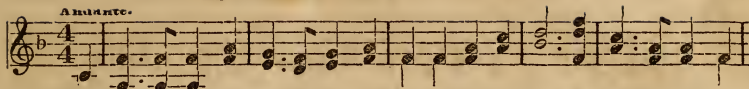


1. Will you come to the spring that is sparkling and light, Where the birds carol sweetly, the
2. Its cup runneth o'er with the pu-rest of drink, As sweet as the flow-ers that
3. Let it flow, lovely stream, while it gent - ly im-parts The fair glow of beauty, and
4. When the gay flowers droop in the noon summer's heat, The bright dew descending re-
5. New bless-ings of life, it for - ev - er bestows, Re - vi - ving all nature, where-

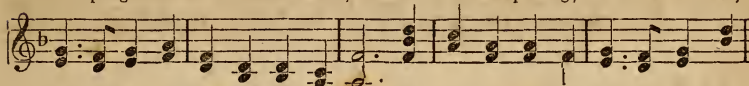


sunset	is bright?	Will you, will you,	will you, will you	come to the spring?
bend from	the brink.	Will you, will you,	will you, will you	drink with the flowers?
peace to	the heart.	Will you, will you,	will you, will you	drink and be blest?
store eve -	ry sweet.	Will you, will you,	will you, will you	drink with the flowers?
ever	it goes.	Will you, will you,	will you, will you	come to the spring!

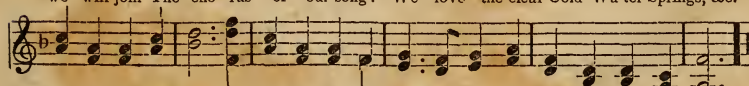
(Repeat First Stanza as a Closing Chorus.)

*Andante.*

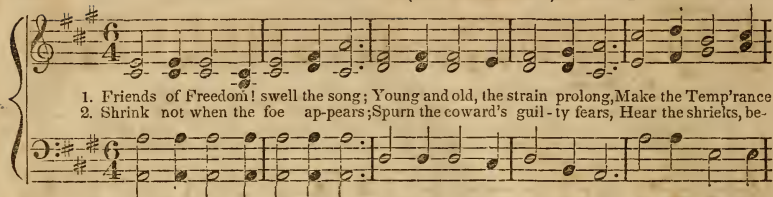
1. With ban - ner and with badge we come, An army true and strong, To fight against the
2. "Cold Wa - ter Ar - my" is our name, O may we faith-ful be, And so in truth and
3. Though others love their rum and wine, And drink till they are mad, To wa - ter we will
4. I pledge to thee this hand of mine, In faith and friendship strong; And fel-low sol-diers,



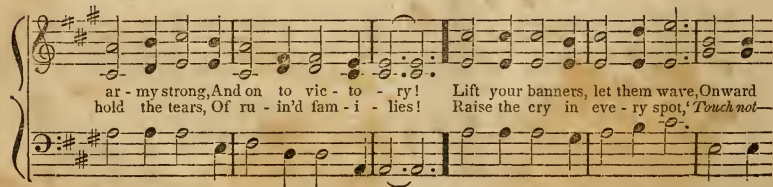
hosts of Rum, And this shall be our song: We love the clear Cold Wa-ter Springs, Sup-  
 jus - tice claim, The blessings of the free: We love the clear Cold Wa-ter Springs, &c.  
 still incline, To make us strong and glad: We love the clear Cold Wa-ter Springs, &c.  
 we will join The cho - rus of our song: We love the clear Cold Wa-ter Springs, &c.



plied by gen - tle show'rs; We feel the strength cold water brings, The Victo - ry is ours.

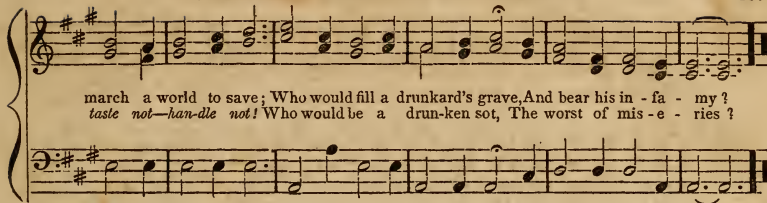


1. Friends of Freedom! swell the song; Young and old, the strain prolong, Make the Temp'rance  
 2. Shrink not when the foe ap-pears; Spurn the coward's guil-ty fears, Hear the shrieks, be-



ar - my strong, And on to vic - to - ry! Lift your banners, let them wave, Onward  
 hold the tears, Of ru - in'd fam - i - lies! Raise the cry in eve - ry spot, 'Touch not—





3.

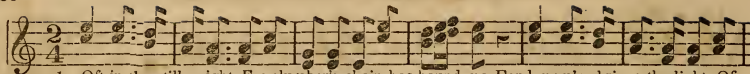
Give the aching bosom rest,  
 Carry joy to every breast;  
 Make the wretched drunkard blest,  
     By living soberly.  
 Raise the glorious watchword high—  
 '*Touch not—Taste not till you die!*'—  
 Let the echo reach the sky,  
     And earth keep jubilee.

( S )

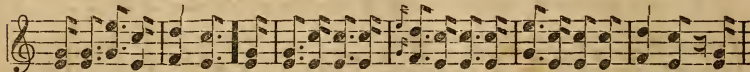
4.

God of mercy! hear us plead,  
 For thy help we intercede:  
 See how many bosoms bleed,  
     And heal them speedily.  
 Hasten, Lord, the happy day,  
 When, beneath thy gentle ray,  
 TEMPERANCE all the world shall sway,  
     And reign triumphantly.

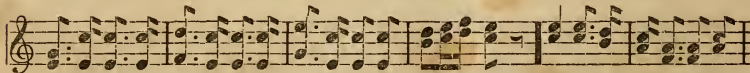
## OFT IN THE STILLY NIGHT.



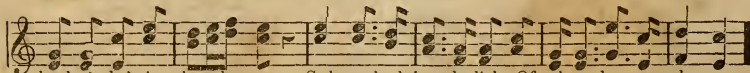
1. Oft in the stilly night, Ere slumber's chain has bound me, Fond mem'ry brings the light, Of  
 2. When I remember all The friends, so link'd togeth - er, I've seen around me fall, Like



other days around me; The smiles, the tears of childhood's years, The words of love then spoken, The  
 leaves in wintry weather; I feel like one who treads alone Some banquet hall deserted, Whose



eyes that shone, Now dimm'd and gone, The cheerful hearts now broken! Thus in the stilly night, Ere  
 lights are fled, whose garlands dead, And all, but he, de - part - ed! Thus in the stil-ly night, Ere



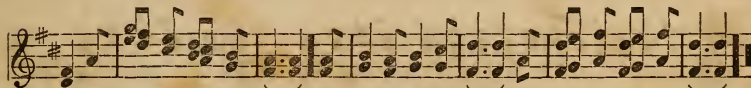
slumber's chain has bound me, Sad mem'ry brings the light, Of oth-er days around me.  
 slumber's chain has bound me, Sad mem'ry brings the light, Of oth-er days around me.

# INDEPENDENCE DAY.

Music from Kingsley's Social Choir, 139



1. This day to greet, with joy we meet, Then banish care away ; With festive cheer, come hasten
2. Join'd heart and hand, a happy band, We Freedom's flag display ; With music's sound, we gather
3. We shout and sing, and flowers bring, Youth's joyful emblems they—The laurel twine with fadeless
4. From morn to night, with love unite, To celebrate this day ; Let peace and joy our hearts em-
5. Our fathers brave, the land to save, Did freedom's call obey— By young and old, their deeds be
6. Let banners wave, for deeds so brave, The stripes and stars display— The Eagle bold, our shield shall
7. Huz - za again, another strain, And then for home away ; This day was won by Washing -



here, 'Tis	In - de - pendence	day,	'Tis	In - dependence	day,	'Tis	In - dependence	day.
round, 'Tis	In - de - pendence	day,	'Tis	In - dependence	day,	'Tis	In - dependence	day.
pine, 'Tis	In - de - pendence	day,	'Tis	In - dependence	day,	'Tis	In - dependence	day.
ploy, 'Tis	In - de - pendence	day,	'Tis	In - dependence	day,	'Tis	In - dependence	day.
told, 'Tis	In - de - pendence	day,	'Tis	In - dependence	day,	'Tis	In - dependence	day.
hold, 'Tis	In - de - pendence	day,	'Tis	In - dependence	day,	'Tis	In - dependence	day.
ton, 'Tis	In - de - pendence	day,	'Tis	In - dependence	day,	'Tis	In - dependence	day

## COME, LET SONGS OF JOY AND GLADNESS.

*Allegro*

1. Come, let songs of joy and gladness, Come, let songs of joy and gladness, Come, let songs of joy, &c.
2. Lo! in beauteous order twining, Lo! in beauteous order twining, Lo! in beauteous order twining,
3. Lo! with joy and ex-ult-a-tion, Lo! with joy and exult-a-tion, Lo! with joy and ex-ult-a - tion,

Burst aloud from hearts of sadness, Let the tramp of triumph sound, Let the tramp of triumph sound.  
 Are our stripes—our stars are shining, Emblems of our union giv'n, Emblems of our union giv'n.  
 Kindred hearts of ev-ery nation, Hail with us our Ju-bi-lee: Hail with us our Ju - bi - lee.

# COME, LET SONGS, &c.—Continued.

141

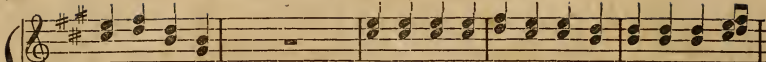
Come, let's            si - - - - - ng,  
Let the            so - - - - - ns,  
Isles a            fa - - - - - r,

Come, let's sing to him that saved us, From the scepter that enslaved us, Praise to God whom  
Let the sons of freedom glory, In this day of deathless story,—Join with joy the  
Isles afar, mid'st every ocean, Let your sons with glad emotion, Hail the day that


Upper Notes 2d Treble  
or Tenor.

we re - vere, Praise to God whom we re - vere, Hail Mys - te - rious! Glorious! Joyous!  
rap - t'rous lay, Join with joy the rap - t'rous lay, Hear our can - non! loud - ly roar - ing,  
made us free, Hail the day that made us free, Hail au - spi - cious! day, most glorious

## COME LET SONGS, &amp;c.—Continued



Hail, Mys-terious! Glorious! Joyous! Hail! Mysterious! Glorious! Joyous! Freedom's banners  
Hear our cannon! loud - ly roar-ing, Hear our cannon loud - ly roaring, Freedom's ea - gle  
Hail, au-spicious! day, most glorious, Hail, auspicious! day most glorious, Freedom's Ju - bi



now wave o'er us, Lib - er - ty a-lone reigns here, Lib - er - ty a - lone reigns here.  
high is soar - ing, On Columbia's na - tal day, On Columbia's na - tal day.  
lee is joy - ous, Hail, Co-lum-bia great and free! Hail, Co-lum-bia great and free.

# INDEX.

143

	<i>Page</i>		<i>Page</i>
Allen .....	75	Flight of Time .....	65
Away the Bowl .....	133	German Watchman's Song .....	100
Aurora Borealis.....	94	Grand Street .....	32
Amity Street .....	94	Groton .....	72
Allis Well .....	84	Go when the Morning shineth.....	34
Ascription .....	82	Greenville .....	53
A Mourning Class.....	69	Happy School Boy .....	110
Bonny Boat .....	120	Heavenly Rest ...	78
Behold the Morning Sun .....	54	Hosanna .....	50
Balerna .....	58	Hebron.....	38
Blake .....	62	Halle .....	46
Come, let songs of Joy and Gladness.....	140	Hark, what mean .....	93
Cold Water Army .....	135	Invitation to Singing .....	27
Canadian Boat Song .....	106	Independence Day .....	139
Come; let us join.....	43	Konningsburg .....	67
Contentment .....	61	Little Vale .....	92
Dayton .....	36	Ludlow .....	48
Duane Street .....	44	Lovely Rose .....	103
Did Christ o'er Sinners weep ?.....	66	Little Robin—A Round .....	131
Dismission .....	73	Morning Rambles .....	116
Dying Rose .....	109		
Echo Song for Holidays .....	108		
Evening Parting Hymn .....	126		

	<i>Page</i>		<i>Page</i>
My Sister Dear .....	115	Spring .....	130
Mourning Class .....	69	Shepherd .....	33
Marcus .....	74	Sabbath Morning .....	40
My Bible .....	64	Sabbath School .....	55
Martyn .....	76	Snow Storm—a Round .....	21
Missionary Hymn .....	80		
Millenium .....	86	Try Again .....	28
Mount Vernon .....	77	Temperance Song .....	136
		Temperance Song for Young Ladies .....	134
New Bedford .....	39	The Earth is Beautiful .....	102
		The Dying Rose .....	109
Orphan Boys .....	112	The Rose that all are Praising .....	96
at in the Stilly Night .....	138	The Rising Sun .....	90
O had I Wings like a Dove .....	118	The Setting Sun .....	91
Ortonville .....	59	The Pilot .....	98
Old Hundred .....	83	There's not a Tint .....	37
		The True Friend .....	56
Patriotic Song .....	104	'Tis June—a Round .....	132
Rejoice, Rejoice .....	86	Wake the Song .....	30
Russel .....	31	What fairy like Music .....	122
Rockingham .....	47	Will you come to the Spring .....	134
Roland .....	68	Wild Wood Flowers .....	124
Rowley .....	70	Woodstock .....	42
Saxton .....	52	Yes, I will extol thee .....	60





